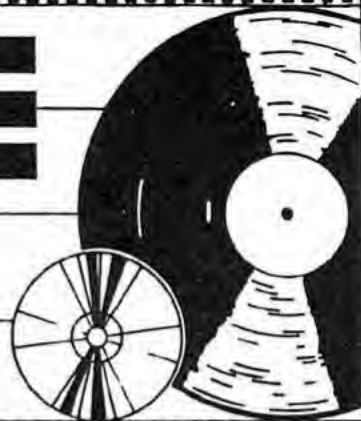


FILM SCORE MONTHLY



Issue #32

April 1993

\$2.50

Greetings, film music aficionados, and welcome to another issue of *Film Score Monthly*. This issue, like the last one (64 pages, covering February and March) is later than I would have liked, but I would have liked not to have any papers or schoolwork over the past month, and that didn't happen either. Just because I'm tired of answering readers' questions on this: *Film Score Monthly* is supposed to be a spare-time endeavor out of a college dorm room to provide the US with its only regularly published film music magazine, and the world with its only monthly soundtrack publication. I spend a lot of time and money on it, but I love the attention, and from what I've been hearing, readers love the magazine. Cool! I need the encouragement, though what I really need is money. (For those who care, I am taking music classes here at Amherst College, but am not a music major.)

Publications: *G.A.S.P. etc.* is a new publication focusing on the horror and heavy metal genres, with some attention on soundtracks as well. The premiere issue (32 pages) is now available for \$3 (\$4 foreign); annual subscriptions (4 issues) are \$12 USA, \$16 foreign (postage paid), US currencies only, payable to Mike Baronas. Address is PO Box 661, Brockton MA 02403. • *Home Movies* is a new Canadian publication focusing mainly on laserdiscs, but also on soundtracks home viewing equipment. Two issues of the bimonthly publication have now come out. Subscription rates are \$11.95/year Canada, \$14.95/year US, \$19.95/year Australia; other locations, please inquire. Address is 2400 Midland Ave, Unit 112, Suite 222, Scarborough, Ontario M1S 1P8, CANADA.

Outlets: Act 1 Records in Canada currently has available a nine page, 800+ item list of LPs for sale, send \$1 for a copy of the list (refundable on first order). The catalog offers a varied selection, with most prices in the reasonable \$7-12 range. Address is: 5 Hambly Ave, Toronto Ontario M4E 2R5, CANADA.

Computer Film Music Mailing Lists: At least two mailing lists exist over the bitnet/internet computer service(s) dedicated to film music. For the first, write soundtracks@ifi.unizh.ch and ask to be added to the list. For the second, FILMUS-L, send to listserv@iubvm.bitnet on bitnet or listserv@iubvm.ucs.indiana.edu on internet and write in the body of the

letter, SUB FILMUS-L <your first name> <your last name> (for example, SUB FILMUS-L Bernard Herrmann). • I can be reached by E-mail on "unix" at: ldkendal@unix.amherst.edu.

Oscars: Predictably enough, Alan Menken swept the music Oscars again, taking Best Score for *Aladdin* (over Barry's *Chaplin*, Goldsmith's *Basic Instinct*, Robbins' *Howards End*, and Isham's *River Runs Through It*) and Best Song (with Tim Rice) for "A Whole New World" from *Aladdin* (over a Menken/Ashman song from *Aladdin*, two songs from *The Bodyguard*, and one from *The Mambo Kings*). • The British BAFTA award for Best Original Score went to *Strictly Ballroom*, a score mostly consisting of songs. Other nominees were *Hear My Song*, *Last of the Mohicans*, and *Beauty and the Beast*.

Documentaries: Airing on Public Broadcasting's "Great Performances" series for the week of March 29th was *John Barry's Movieola*, a documentary on the composer to tie-in with his recent *Movieola* compilation. The one hour program mostly covered the films represented on the *Movieola* CD, and featured interview clips with Barry, Sydney Pollack, Richard Attenborough, Kevin Costner, Jane Seymour, and Kathleen Turner. As the film was made after the *Movieola* CD was recorded, footage of the orchestra actually recording the music could not be used; instead, the documentary featured silhouettes of people "play-synching" under Barry's baton; however, Barry did insist that real musicians be used for this footage, and they were actually playing the music. No word on if or when this film will be re-run or released on video, but being on PBS it did air at different times in different markets. (Barry also made a recent appearance on *Larry King Live* on CNN.) • A 25 minute documentary on Mark Isham recently ran on BBC2 in the UK to tie in with a showing of *The Moderns*, which was ironically canceled at the last minute. • A documentary will air on Bravo cable network on occasional film composer Alan Parker (*Jaws 3-D*) on April 29th on "The Self Bank Show."

Much of the information presented in this opening section of *Film Score Monthly* is later compiled into *The Soundtrack Club Handbook*, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

ADMINISTRATIVE NOTES: The Future of *Film Score Monthly*

First of all, please note the new subscription rates below. These are regrettable, but necessary if FSM is to have a future at all.

As of May 15th, the FSM address will revert to: RFD 488, Vineyard Haven MA 02568 (school's out).

I am aware that this issue is late, and will be starting the May issue immediately so as not to fall too far behind schedule. Couninists: Please submit material immediately. Phone/fax number for me here at Amherst is 413-542-3161.

I am planning a personal trip out to Los Angeles for interviews, etc., at the end of May. The June issue may therefore be late, but there's nothing I can do about it. I am then planning another mega-issue (as large as 64 pages again, perhaps) for July/August. In between all this, I will be at the beach.

Your comments, suggestions, criticisms and contributions are all welcome for FSM. I love to hear from you (unless you're one of the weirdos).

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Scoring assignments: STEVE BARTEK scores *Cabin Boy* (Disney picture, Tim Burton production); TERENCE BLANCHARD scores Spike Lee's new movie, *Crooklyn*; BILL CONTI scores the new Fox comedy *Rookie of the Year*; Patrick Doyle scores *Much Ado About Nothing* (CD on Epic) and *Into the West*; JOHN DEBNEY scores Steven Spielberg's TV show *Sea Quest* this fall; RANDY EDELMAN scores *Dragon: The Life of Bruce Lee*; CLIFF EIDELMAN scores *Meteor Man*; RICHARD GIBBS scores *Son in Law* (Pauly Shore Disney comedy) and *Fatal Instinct* (Carl Reiner comedy)—Gibbs scored the HBO TV movie *Barbarians at the Gate* after a Trevor Jones score was rejected; JERRY GOLDSMITH scores *Dennis the Menace*, *Rudy* (football movie by *Hoosiers* director), *Six Degrees of Separation* (new Schepisi film, based on Broadway play), and *Tombstone*, his first western in a long time, directed by Kevin Jarre and about Wyatt Earp; JAMES HORNER scores the 1994 Macaulay Culkin vehicle *The Pagemaster*, directed by Joe Johnston; MICHAEL KAMEN scores *The Last Action Hero* and *The Three Musketeers*; HUMMIE MANN scores Mel Brooks' *Robin Hood: Men in Tights* (co-writing some songs with Brooks); DAVID NEWMAN scores *The Coneheads*; BASIL POLEDOURIS scores *Free Willy* (for Simon Winter), and *Hot Shots: Part Deux*; GRAEME REVELL scores *Hear No Evil*, *The Crow* (picture that Brandon Lee was just killed on) and *Hard Target* (stylized Van Damme film by Chinese director John Woo); MARC SHAIMAN will be scoring *Addams Family Values*, *North* (new Reiner film), *Sleepless in Seattle*, and *Hearts and Souls* (new Robert Downey, Jr. film), and he'll be music director/supervisor/producer on *Sister Act 2* (he's also a producer on the film), *That's Entertainment 3*, and *Life With Mikey* (otherwise scored by ALAN MENKEN); HOWARD SHORE scores *Sliver* and *M. Butterfly*, the latter directed by David Cronenberg with Jeremy Irons; ALAN SILVESTRI scores *Clean Slate*, *Super Mario Bros.* and *Forest Gump*; Japanese composer TORU TAKEMITSU scores *Rising Sun* (with Sean Connery); JOHN WILLIAMS scores *Jurassic Park* (some sessions conducted by Artie Kane, as Williams threw out his back) and *Schindler's List* for Steven Spielberg, as well as *The Flintstones* (starring John Goodman), working with John Beal on the trailer for the latter; HANS ZIMMER scores *The House of the Spirits* and *Younger and Younger* (new Percy Adlan film starring Kiefer Sutherland).

Jerry Goldsmith's score to *The Vanishing* will not be released—this will be the first Goldsmith score (besides the unused ones) since *The Challenge* in 1982 not to be available at all.

Thanks go to the two dozen people who pointed out that last month I credited *Point of No Return* to Hans Zimmer (correctly) on one page and to Michael Kamen (incorrectly) on the next. Zimmer was slated to do the score last year, but got tied up finishing *Toys*. Gary Chang then did a score for the film (his name appeared on some trailers) using a few Zimmer themes. The filmmakers were unhappy with Chang's score, however, and Zimmer was brought in at the last minute to rescore the film; his work appears on a half song, half score CD from Milan.

A promotional CD of Nicholas Pike's *Captain Ron* score has been pressed; it has turned up in some LA record stores.

RECORD LABEL ROUND-UP:

(Information subject to change without notice)

Bay Cities: Due soon is a CD of *Excessive Force* by Charles Bernstein; also in the works is *Sea Wolf*, for a cable TV movie starring Charles Bronson and Christopher Reeve (also by Charles Bernstein).

Cloud Nine: Due soon is the first CD release of Herrmann's *Mysterious Island* (ACN 7017), from the newly discovered stereo masters.

Denon: In the works is an Elmer Bernstein compilation, which has been recorded, but no release date is available at present.

edel: An American branch of this German label has been started. Titles of the initial releases will be announced next month.

GNP/Crescendo: In the works but not due for a while is a CD coupling *Capricorn One* with *Outland* (Goldsmith).

Intrada: Due in early April were *One Against the Wind* (Lee Holdridge, TV movie score), *Homeward Bound* (Bruce Broughton), *Critters* (David Newman, first CD release, 47 min.), and *A Far Off Place* (large, orchestral James Horner score). Intrada's first limited edition 2CD set, *Cinema Septet*, is due sometime in May; this features suites from Christopher Young's unreleased scores to *American Harvest*, *Last Flight Out*, *Trick or Treat*, *Invaders from Mars* (the orchestral cues), *Vietnam War Stories*, and *Sparkle Road* (the unused score to *Jersey Girl*). This will only be available directly from Intrada, retailing in the \$35-40 range, a limited edition of 1,000 to 1,500 copies. Now in development at Intrada is *Critters 2* (Nicholas Pike) and *Angel* (Craig Safan). *Hercules* (Donaggio) has been cancelled, a fate most likely to be shared by *The Resurrected* (R. Band) and *Separate But Equal* (C. Davis), due to problems of not being able to get the

rights, the tapes, etc.—this is why tentative projects like this usually are not announced. Intrada is a label and a mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: Recording of the CD of *The Magnificent Seven* and *The Hallelujah Trail* (Bernstein) has been delayed. Recording in New Zealand under James Sedares' baton from May 24-28 will be two CDs: 1) Unrecorded Classic Western Scores: *The Searchers* (Steiner), *Shane* (V. Young), *Lonesome Dove* (Poledouris), and *Lonely Are the Brave* (Goldsmith). 2) A Bernard Herrmann recording, with *The Devil and Daniel Webster* Suite, *Currier and Ives* Suite, *For the Fallen*, and *Silent Noon*.

MCA: Upcoming CDs on this major label will be *Jurassic Park* (John Williams), *Gunmen*, *The Lone Frost Story*, *Who's the Man?*, and *Tom and Jerry: The Movie* (Mancini). *Indecent Proposal* (Barry) is out, featuring only one Barry track, but it's actually a 25 minute suite.

Milan: *Point of No Return* (Hans Zimmer and songs) is now out; a CD of *Extreme Justice* (David Michael Frank) is planned whenever the HBO movie airs. Also currently available is a new CD of songs from Fellini films. The Elmer Bernstein-conducted Bernard Herrmann compilation (*North By Northwest*, *Psycho*, *Vertigo*, *Citizen Kane*, *Fahrenheit 451*, *The Wrong Man*, *Taxi Driver*, *The Bride Wore Black* selections) is now planned for late summer. More volumes of Scott Bradley's *Tex Avery Cartoon* music are planned for the fall.

Play It Again: The next release from this British label, distributed by Silva Screen, is *The Don Black Songbook*, a CD with 22 songs with lyrics by Black, 10 with music by John Barry. In the works for fall is another volume of British TV themes from the '60s and '70s.

Prometheus: Planned for early summer by this Belgian label is a CD of Frederic Talmont's great score to the sci-fi, direct-to-video *Robot Jox*.

Screen Archives: Due soon (mid-April) from this private label is a CD of Gerald Fried's *Mystic Warrior*. Only 500 CDs are being pressed, and as 200 are going to go to the composer and 100 are for promotion, only 200 copies will be available to collectors. Needless to say, this will not be available in stores! The Emmy nominated score is to the 1984 TV mini-series, and features a large orchestra and chorus. If you are interested in any of Screen Archives' private pressings, or its soundtrack mail order service (free catalog), write to: PO Box 34792, Washington DC 20043.

Silva Screen: Due soon stateside is *The Five Doctors: The Best of Doctor Who*, a slightly abridged compilation of two UK CDs, *Earthshock* and *The Five Doctors*. *Vampire Circus: The Return of Dracula*, a compilation of music from various vampire films, is out in the UK, to be released in the US in June. A 78 minute version of *Supergirl* (Goldsmith) is due in the UK and US in June as well. *La Dolce Vita*, a new recording of Nino Rota's music to various Fellini films, is due in May in the UK and in June in the US. *I Love You Perfect* (Yanni) is due in the US in July. • The long-awaited recording of Franz Waxman's *The Bride of Frankenstein* (1935) has finally occurred, Kenneth Alwyn conducting the Philharmonia Westminster. Also on the CD will be Waxman's *The Invisible Ray* (1935) and *Overture from The Devil Doll* (1936).

SLC: CDs due on April 21st from Japan's film music specialists are: *Robocop 3* (Basil Poledouris, SLC-7193, 29 minutes long) which will be issued by Varèse (same music, less artwork) when the film comes out in the US this summer; *Eva* (Michel Legrand, SLC-7154), 1962 French film, 1st CD issue, with previously unreleased music. Also due soon is *The Film Music of Masaru Satoh Vol. 13* (2 CDs) and more Japanese CD issues of US Varèse CDs (with superior artwork) and UK Mainstream CDs.

Varèse Sarabande: Due on April 13 were *Huck Finn* (Conti), *The Dark Half* (Young), *Touch of Evil* (Mancini, 1st CD release), and *Death in Venice* (classical). Due on May 11 is *Lost in Yonkers* (Bernstein). As announced last month, Varèse has recorded Alex North's unused score to *2001: A Space Odyssey* (Jerry Goldsmith conducting the National Philharmonic Orchestra). This is now slated for May/June.

Executive Shuffle: Nick Redman, who left Bay Cities in January to pursue a number of other projects, was recently signed by 20th Century Fox Records to organize a "reissue" program that will include both previously released and never before available material from the Fox archives. The first batch of CDs are expected in the summer, and we'll keep you posted as soon as we have more details. It's a mouth-watering prospect as this marks the first time that a major studio has opened its vault doors in this way. Obviously, a lot will depend on rights, license agreements and AFM re-use deals, but the possibilities now exist for CDs of such gems as *Day the Earth Stood Still* and *Anna and the King of Siam* by Herrmann, *The Other* and *The Mephisto Waltz* by Goldsmith and *The Poseidon Adventure* by John Williams. Excited? Watch this space.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of April 11, 1993

<i>Adventures of Huck Finn</i>	Bill Conti	Varèse Sarabande	<i>Indecent Proposal</i>	John Barry	MCA
<i>Benny and Joon</i>	Rachel Portman		<i>Jack the Bear</i>	James Horner	
<i>Bodies, Rest & Motion</i>	Michael Convertino	Big Screen	<i>Point of No Return</i>	Hans Zimmer	Milan
<i>Boiling Point</i>	Cory Lerios & John D'Andrea		<i>The Sandlot</i>	David Newman	
<i>The Crush</i>	Graeme Revell		<i>Scent of a Woman</i>	Thomas Newman	MCA
<i>Cop and a Half</i>	Alan Silvestri		<i>Teenage Mutant Ninja Turtles III</i>	John Du Prez	SBK (songs)
<i>The Crying Game</i>	Anne Dudley	SBK/EMI	<i>This Boy's Life</i>	Carter Burwell	Nouveau
<i>Falling Down</i>	James Newton Howard		<i>Unforgiven</i>	Lennie Niehaus	Varèse Sarabande
<i>Groundhog Day</i>	George Fenton	Epic Soundtrax	<i>Wide Sargasso Sea</i>	Stewart Copeland	

COLLECTOR ADS

WANTED

Jim Doherty (5201 W Cullom, Chicago IL 60641) is looking for the *Tender Is the Night* soundtrack (20th Fox), and the Dwight Gustafson scores *Red Runs the River* and *Flame in the Wind* (on Unusual Records). Also looking for video or audio copies of these Herrmann-scored TV shows: *Convoy*, *The Great Adventure* (episode: "The Secret"), *Pitfall*, *Pursuit*, *Gunsmoke* (episodes: "Harriet," "The Tall Trapper").

Mark Jorgensen (5447 E Willowich, Anaheim Hills CA 92807) is looking for "Morris Stoloff Conducts Music from the Movies" (may not be exact title), Decca DL 8396—selections from *From Here to Eternity*, *The Eddy Duchin Story*, *On the Waterfront* and *You Can't Run Away From It*.

Frank Malone (240 Milagra Dr, Pacifica CA 94044) is looking for on CD: *Le Complot (To Kill a Priest)* by Delerue on French Virgin label #30639, and *King Kong Lives* by J. Scott on Japanese Victor VDP-1175.

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking to contact fellow collectors interested in trading Soundtrack and Show recordings. Want/sale lists available, write if interested.

Bruce Moore (9012 Collingwood Rd, Louisville KY 40299) is looking for out-of-print CDs: *Secret of NIHM* (Goldsmith, Varèse VCD 47231) & *Friday the 13th I, II, III* (Manfredini, Milan CDFMC 10—not TV show).

Olivier Roth (3 rue Anjou, 67100 Strasbourg, FRANCE) is looking for the Masci CD by Maria McKee, "Show Me Heaven," which has a bonus track by Hans Zimmer from *Days of Thunder*, as well as the Masci CD by the Neville Brothers, "Bird on a Wire," which has a bonus track by Zimmer; also looking to communicate with other Zimmer fans in general.

Shane Pitkin (PO Box 134, Brownville NY 13615) is looking for VHS copies of these Herrmann-scored films: *Anna and the King of Siam* ('46); *White Witch Doctor* ('53); *Man in the Grey Flannel Suit* ('56); *Williamsburg* (doc., '57); *Joy in the Morning* ('65); *Companions in Nightmare* (TV mov., '68); *Twisted Nerve* ('68); *Obsessions* ('69); *Battle of Neretva* ('71).

Scot D. Ryserson (Evergreen Pines, 569 South Springfield Ave, Springfield NJ 07081-2919) is looking for the soundtrack to *Theatre of Blood* (1973) or any others by Michael J. Lewis. [Ed's note: The theme to *Theatre of Blood* is available on a few recordings, but that's it; a suite was recorded for the Alhambra label, but has yet to be released.]

Murray Schlanger (225 W 83rd St Apt 5-0, New York NY 10024) is looking for a CD of *Knights of the Round Table* (Rózsa, Varèse).

FOR SALE/TRADE

Ronald Mosteller (4287 Banoak Rd, Vale NC 28168) has for sale around 100 soundtrack LPs. Send SASE for list, which includes *Battle Beyond the Stars*, *The Chairman*, *The Reivers*, *Mary*, *Queen of Scots*, *The*

READER COMMUNICATIONS

TRADING POST

Blue Max, and *QBVII*, to name just a few. Also available are the following CDs at \$6 each: *Thunderheart*, *Patriot Games*, *Lorenzo's Oil*, *Masters of the Universe* (Varèse), and *Henry V* (Doyle).

Mike Murray (8555 Lamp Post Circle, Manlius NY 13104, ph: 315-682-5334 [after 6PM]) has for sale the following Tangerine Dream albums (non-soundtrack) which are sealed multi-disc LPs. One copy of each available; first come, first served: 1) *Tangerine Dream... In the Beginning*, 6LP box set, sealed ('85), Relativity EMC-8066, box set #3714 (import); has *Electronic Meditation*, *Alpha Centauri*, *Zeit*, *Atem*, & *Green Desert*. \$60 + \$4 postage. 2) *Tangerine Dream... Encore (Live)*, 2LP, sealed, gatefold ('77), Virgin VD-2506 (import). \$25 + \$2.40 postage.

Pedro Pacheco (Apartado de Correos 489, 07080 - Palma de Mallorca, SPAIN) can acquire the Spanish version of *Beauty and the Beast* on CD. The instrumental music is the same as the original English version, and the songs have music by Menken but with Spanish lyrics and Spanish performers. Contact if interested.

Alex Philip (PO Box 612, Brooklyn NY 11240, ph: 718-230-5059) has for sale used "CED" video discs for use with the discontinued RCA "CED" Video Disc Player. (These are not to be confused with laserdiscs!) Single disc titles are \$10 plus \$2 shipping, double disc programs are \$13 plus \$3 shipping. Send SASE for list of titles, about 20 in all—most are big name science fiction films including the first three *Star Trek* films, the first two *Star Wars* films, and the first two 007 films to name a few.

BOTH WANTED AND FOR SALE / OTHER

G.P. Kelly (29 Eastheath Ave, Wokingham, Berkshire RG11 2PP, ENGLAND) has for sale Spaghetti Western soundtracks; also has some rarer early ones for trade, write for list.

Michael Rhonemus (335 Cherry St, Bluffton OH 45817) has for sale (postage included) CD copies of *Fatal Attraction* (Jarre, GNP/Crescendo, new and still sealed, not drilled or cut, \$10), *The Accidental Tourist* (Williams, Warner Bros., sealed cut-out, \$10), and *The Hard Way* (Rubinstein, Varèse, like new, \$6). Wanted on CD, buy or trade, are *A Summer Story* (Delerue, Varèse) and *Omen IV* (Sheffer, Varèse).

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service, don't abuse it with monstrous lists! Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

FILM MUSIC CONCERTS

Arizona: Apr 25—Phoenix s.o.; *The Sons of Katie Elder* (Bernstein).

California: May 8—Glendale sym.; Lalo Schifrin, cond.; *The Raiders March* (Williams). May 21, 22—San Jose sym.; 20th Century Fox Fanfare (Newman). Lawrence of Arabia Overture (Jarre), *Exodus Rhapsody Wizard of Oz Suite* (Stothart), *Gone With the Wind Dance Montage* (Steiner), *Tom Jones Overture* (Addison), *Payton's Place & Bride of Frankenstein* (Waxman), *A President's Country Medley* (Tiomkin), *Indiana Jones and the Last Crusade End Credits* (Williams). May 27—Orange County High School of the Arts; *The Raiders March*. June 4, 5—Pacific sym.; Irvine; "Tribute to Elmer Bernstein": Selections from *Magnificent Seven*, *Ten Commandments*, *Hawaii*, *Great Escape*, *Heavy Metal*, *To Kill a Mockingbird*, *Walk on the Wild Side*, *The Man With the Golden Arm*, more.

Indiana: June 26, 27—Indianapolis s.o.; *The Natural* (R. Newman).

Maryland: June 25—Baltimore s.o.; *Ghost* (Jarre), *Dances With Wolves* (Barry), *Avalon* (R. Newman), *The Raiders March* (Williams), *Dr. Zhivago* (Prelude & Lara's Theme (Jarre), *Psycho Suite* (Herrmann).

Massachusetts: May 12—Boston Pops, John Williams, cond.; this first concert in Williams' last year with the Pops is an all-Williams concert.

Minnesota: May 1—University of Minn, Minneapolis; *Around the World in 80 Days* (Young), *Exodus Rhapsody* (Gold).

Nebraska: Mar 7—Omaha s.o.; *Gorillas in the Mist* (Jarre), *The Mission: Gabriel's Oboe* (Morriconi), *Hatari: Baby Elephant Walk* (Mancini).

Ohio: Apr 27—Youngstown s.o.; *Witness: Building the Barn* (Jarre). May 8—Toledo s.o.; *The Godfather* (Rota).

Oregon: June 24—Cascade Festival of Music, Bend; Motion Picture Medley (Goldsmith), *A Patch of Blue*, *The Sand Pebbles*, *Papillon*, *Polter-*

geist, *Chinatown*, *Wind and the Lion*), *The Generals March* (Goldsmith), *Patton* and *MacArthur*), *Lonesome Dove* (Poledouris), *A President's Country Medley*, *The Raiders March* (Williams), Ride to Dubno from *Taras Bulba* (Waxman), *The Great Escape March* (Bernstein).

Texas: Apr 24—Abilene s.o.; *Dances with Wolves*, *Somewhere in Time* (Barry). Apr 24—San Angelo s.o.; *The Magnificent Seven* (Bernstein), *High Noon* (Tiomkin). May 15—Fort Worth s.o.; *A President's Country Medley*. June 25—Fort Worth s.o.; *Star Trek TV Theme* (Courage).

Utah: May 7, 8, 10—Draper Community Sym; *The Magnificent Seven*.

WOLF TRAP CONCERTS: Wolf Trap Associates in Wolf Trap, Virginia, features a number of concerts over the summer, large ones conducted to live picture in many cases. The next such concert, "A Symphonic Night at the Movies," is scheduled for June 5. Contact: Wolf Trap Ticket Services, 1624 Trap Rd, Vienna VA 22182; phone: 703-255-1860.

Ron Jones Star Trek Concert (past tense): Ron Jones conducted a four man synth band in a concert of his and other *Star Trek* music at a Creation convention in Pasadena, CA on April 3-4. The concert was sponsored by GNP/Crescendo. More concerts are tentatively planned, as this one went so well—they'll be announced here as soon as they are announceable.

This is a list of concerts taking place with the listed film music pieces in their programs. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

QUESTIONS

Compiled by LUKAS KENDALL

This column exists to answer readers' soundtrack questions; please see page 5 for further explanation on the most frequently received type of question. Following are more answers to all the questions that could be fit on the page this month. Send your questions in today!

Q: Are there any plans that you know of to re-release the soundtracks for the two Bond films *Your Eyes Only* and *Octopussy* on CD? All the other Bond soundtracks made it to CD. -PH

A: Actually, *Octopussy* does exist on CD, A&M 394 967-2. It was one of the first soundtrack CDs to be issued, and the American release featured some cover art screw-ups that caused it to be quickly pulled from the market. It now ranks with *The Blue Max*, *Dune*, and others as one of the long, long out of print soundtrack CDs. As for *Your Eyes Only*... NO!

Q: Are the Tee Vee Toons people planning any more volumes of TV's *Greatest Hits* or related material? -ST

A: No; diminishing returns ended the series.

Q: What has Elliot Goldenthal done in addition to *Alien*? -ST

A: *Pet Semetary* (1989, available on Varese Sarabande VSD-5227) and *Drugstore Cowboy* (1990, available on Novus 3077 2 N). Goldenthal is a protégé of John Corigliano—his ambitions are suspected to be classical and not film-related.

Q: Do composers often have input on the volume of their music in the final film soundtrack mixing process? -ST

A: This depends on the composer's relationship with the director or producers and/or the person(s) doing the mixing, the understanding of how large a part the music is going to play in the film or TV show, and so forth. Is the film being dubbed in Los Angeles while the composer is in London? Are the director and composer old pals who like to feature music over sound effects? Do the people dubbing the film/TV show have a thing against music (*Star Trek: The Next Generation*)? Is the composer the kind of guy who will throw a conniption fit at the risk of not working for the director again? You get the picture—there are many variables.

Q: What is the background of long-time orchestrator Arthur Morton? -ST

A: Morton has been involved in film music since the mid 1930s when he worked on the Laurel & Hardy film *Swiss Miss*. He worked on Alfred Newman's *Hunchback of Notre Dame* in 1939. He orchestrated for George Dunning and others at Columbia in the '40s and '50s and first worked with Jerry Goldsmith on *Black Saddle* (TV series, 1960). He didn't work regularly for Goldsmith until Goldsmith's then-regular orchestrator David Tamkin passed away around 1969. Since then, Goldsmith has used Morton almost exclusively, at least until Morton stopped traveling overseas in the mid-'80s. Alexander Courage now handles orchestrations for Goldsmith scores recorded in London, for example.

Q: What is the background of Wojciech Kilar who scored *Bram Stoker's Dracula*? -ST

A: Kilar is a Polish composer who has been scoring Polish and West German films since the late-'60s. *Bram Stoker's Dracula* is his first, and so far only, Hollywood score.

Q: If Disney rarely lets go of a soundtrack, how did Intrada get *Night Crossing*? -ST

A: "They liked us," says Doug Fake. No doubt through much pestering, Intrada has been one of the few labels to work out a relationship with

Disney, beginning with *Night Crossing* and continuing with *Honey, I Blew Up the Kid*, and, just now, *Homeward Bound* and *A Far Off Place*. Don't write to Intrada asking for a CD to *Baby* or *Journey of Natty Gann*, however—re-use fees mandated by the US players union were higher in the '80s and such a project would be financially impossible.

Q: Television's *Greatest Hits* Vol. II features the "theme" from *The Outer Limits* credited to Dominic Frontiere, but the given piece is the second season theme. Is the music on this album by second season composer Harry Lubin? -ST

A: Yes, it's by Lubin. The CD also mistakenly credits the theme to *My Favorite Martian* to a producer on the show instead of George Greeley.

Q: Is the overture heard at the beginning of the *Ten Commandments* video tape (not the selection marked as *Overture* on the soundtrack album, which is actually the entr'acte music) written by Elmer Bernstein? It doesn't seem to be related to any of the themes in the rest of the score. I was wondering if it was written by another composer, perhaps even Victor Young, who was originally supposed to do the film. -JD

A: One source confirms that the overture is indeed a Young piece, possibly from *Samson & Delilah*. Young was going to do the film, but passed away before he could do it, which is basically how Elmer Bernstein got the job.

CORRECTIONS

Inevitably, last month's 64 page issue had a number of errors. Here, then, is an effort to set right what was screwed up.

First of all, last month I recklessly printed with little verification that Maurice Jarre has a significant number of rejected scores. This is completely untrue, and my apologies go to Mr. Jarre for printing something so potentially damaging. Mr. Jarre's agent, Pearl Wexler, informs me that Mr. Jarre has only had two scores rejected, *Cocktail* and *Jennifer 8*. As said last month, the topic of rejected scores is not a nice one to dwell on, but suffice it to say that all composers have had scores rejected or unused at some point—consider Jerry Goldsmith (*Alien Nation*, *Gladiator*, *The Public Eye*, *Legend* [US release]), Elmer Bernstein (*Stars and Bars*, *The Journey of Natty Gann*, *A River Runs Through It*), James Horner (*Streets of Fire*, *Young Guns*; not to mention the three scores he wrote for *Heaven Help Us*), and John Barry (*The Prince of Tides*, *Year of the Comet*). And with movies costing more than ever nowadays, it seems more and more scores are getting rejected—an unfortunate commentary on movie-making today.

It was mentioned that the film *See No Evil* had three scores written for it; the final one was by Elmer Bernstein and the initial one by Andre Previn. The second unused score, for anyone interested, was by David Whitaker.

Also, I answered no to a question that should have been answered yes, regarding the existence of first issue releases of early '60s MGM soundtracks that weren't boxed sets. Ron Burbella writes in: "In addition to box sets, both *Mutiny on the Bounty* and *King of Kings* were issued in standard flat covers in their first MGM release. I have both. Also, *Ben-Hur* was released as a fold-open cover version. *Bros. Grimm* was released in boxed set only."

To clarify the reason why *Scorpio*, part of the Elmer Bernstein Film Music Collection LP series, was able to make it to CD, that score is the only one of the 14 LP series to be an original

soundtrack, which Mr. Bernstein did not pay to have recorded. Therefore, Bay Cities was able to license it from the Fielding estate for CD release just as Bernstein was able to license it from Fielding for the LP release. Also regarding the FMC series, the two John Wayne recordings on Varese Sarabande by Elmer Bernstein both have the FMC logo on them, so they could be considered "stepchildren" of the series in some way.

Regarding rare soundtrack singles (see Bill Boehlke's article last month, "Rumor Has It"), John DeSalvo writes in about "what must be the 'Holy Grail' of all promo singles; the one from *The Caine Mutiny*. I do not own one, but have seen at least two copies. It contains uninterrupted versions of the march and song from the film."

The correct US address for The Williams Society is PO Box 480555, Los Angeles CA 90048.

Regarding Andrew Derrett's Plagiarism... Or Inspiration? article last month, Horner's main title to *Glory* is influenced by Prokofiev's *Ivan the Terrible*, not *Alexander Nevsky*, also, reader Andrew Denning writes in to point out several instances in a really early Horner score, *Humanoids from the Deep*, which are directly influenced by *Jaws*. (In defense of Horner, the guy was in his mid-'20s and trying to get started in the Roger Corman cheapies—not a discriminating field.)

To clarify just what David Newman scores are available, the following are available on CD: *Mr. Destiny*, *Rover Dangerfield* (with dialogue), *The Marrying Man* (three cuts), *Heathers* (which is an electronic score), and *Hoffa*, with *Critters* soon to be available as well. There is also a promo CD from Bob Rogers, Inc. in existence from Expo '90 in Japan which contains Newman's "Flower Planet" coupled with "Robot Show" by Lang & Wright. The composer has one track on the *Tales from the Crypt* CD, "The Thing from the Grave," as well as one track on the Christmas scores CD he conducted for the ill-fated Telarc/Sundance series, "Sundance Fanfare." His scores for *The Kindred* and *My Demon Lover* are available on LP only.

Chris Shanefelt writes in with a few corrections to his Lionheart cue sequencing list in the Jan '93 issue (#29), due to the fact that the video version is different from the theatrical release: "The Castle" (#1 on disc 2, 1:26) comes first, as this cue followed the Warner Bros. logo in the theatrical release. This bumps off "The Future" (#11 on disc 2, 5:45), which Chris originally suggested go first—that track on the CD is actually a combination of part of a cue used somewhere in the film and the *Lionheart* theme, which Varese slapped together as an end title to their 2nd *Lionheart* volume. Reissues of both volumes are now available from the German Colosseum label.

Vangelis addendum: The composer's theme and tracks "Pulsar" and "Alpha" from the TV series *Cosmos* can be found on a 2CD set from Germany, *Vangelis' Greatest Hits* (RCA, ND 70078). [Thanks to Mark Riddle for the info.]

Herschel Burke Gilbert addendum: The composer's theme to *The Rifleman* can also be found on the Telarc compilation CD *Round-Up*. [Thanks to Garrett Goulet for the info.]

Questioners This Month:

ST: Stephen Taylor, Mt. Prospect IL

JD: Jim Doherty, Chicago IL

PH: Philip Hanft, New York NY

Thanks to Ford Thaxton, Doug Fake, Nick Redman, and Jon Burlingame this month for assisting with the various answers.

Not to blame people specifically, but it's annoying that one month after I wrote a page long article on why some scores are not available on CD, a number of questions came in asking whether there are any plans to issue Herrmann's *Torn Curtain*, or Barry's so-and-so, or whatever. To reiterate: Most, if not all of these scores that people would like to have on CD have never been issued because they're too expensive, the rights cannot be obtained, or both. I have even received some letters asking me to suggest projects to Varèse, Intrada, and the like. I am indeed in touch with people at those and other soundtrack labels, but what can I do? Imagine the exchange: "Hey Doug, did you know that Herrmann wrote a score for *Torn Curtain* that Bernstein recorded for an LP in the '70s? One of my readers just pointed that out—you guys ever think of

putting a CD out of that?" And the response: "Wow, Herrmann wrote a score for *Torn Curtain*? We'll get right on it!" Folks, it doesn't work that way—that recording Bernstein did is tied up and cannot be issued on CD at this time, no matter how much labels want to issue it, and they do want to issue it. This constant badgering as if nobody in the industry knows any better can make someone go homicidal, and if I get all this (I'm not even a label!) I can only imagine the kind of harassment the actual labels get—mind you, I'm talking about the soundtrack labels like Varèse, Intrada, Crescendo, Bay Cities, etc. who are on your side. No matter how obsequiously you ask them, you're just going to annoy them. They always get asked about the same titles, as do I. For me, I always get asked using the same phrase: "Are there any plans to...?"

AAAAAH! If there were any announceable plans, I would have announced them. If there are any plans but they aren't announceable, I can't announce them! Doing so can actually spoil the deal, or, more likely, just get people's hopes up and then if the project falls through, I have to deal with the potentially worse question, "What happened to the plans to issue...?" I understand how desperately many of you would want to know if so-and-so label was about to issue so-and-so a score, but such information simply can't be printed. Humor me: if you must ask for the "status" on something (another infuriating term), phrase it like this: "Why hasn't so-and-so been released?" The answer will probably be because it's too expensive or tied up in legal stuff or both, but at least you'll know. The answer may even be that there has been

some progress with the title, but then I'll get questions like "How much progress has there been?" until I can't say anymore, because it's unannounceable. Please note: I am making a genuine effort to improve collector-label relations by printing the real stories going on with all these titles that don't exist on CD. It takes the stress off the labels, and tells you guys what you want to know. The "Are there any plans...?" questions, however, make me feel like I'm casting this information to the wind. By all means write in and ask what you don't understand about these things, but the "Are there any plans...?" questions are going to give me an ulcer. The answer is always going to be: 1) No. 2) Sort of, but nothing announceable, because probably nothing will come of it. 3) Yes, and it's been announced anyway.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

RECORDMAN AT THE FLEA MARKET AND OTHER PLACES OF ILL REPUTE

Flea markets range from the absurdly large to the indubitably pathetic. Some of these "fairs" are indoors and are open all year long. If you feel the need for major league adventure on a cold January morning let's join Recordman in progress.

Once you've finally arrived at the flea market, you will usually find at least one dealer of the arcane who has stuffed a small box of albums on or under his tables. Prices for these albums will usually range from \$1 to \$3, and as a rule, you will probably see the most unreal example of poor condition, ill conceived records you can possibly imagine—everything from "Accordion Music of the South Seas" to "Hungarian Chachas." Your sense of aesthetics will reel as you flip through these records and see a few collectibles of every type, some without sleeves and most well-worn and abused. It's difficult to imagine that the damage to these records was probably not intentional but just the result of extreme neglect.

Most of the flea market dealers don't specialize in records and have been carrying that same box with them for the last five years. You can always recognize this box because a myriad of collectors' fingernails have ripped the top edge of the albums to shreds as they've shuffled through the box over the years. This high volume review of the records each week usually dictates a lesser chance to score here than at the garage sales. The exception to this rule is the "charity" flea market, usually put on by a church or civic organization, where all the garage sale ladies bring their goodies directly to you in one spot. Mark these later events with big stars on your calendar! If you ever see a box where the dealer has actually put the records in poly sleeves you should head there first. Note however, if the dealer has gone to that trouble, his albums are likely to be more expensive, yet in better condition.

Why does Recordman even bother to check out the "bad" box? Because hope springs eternal, as well it should, and on each of his regular visits

to that emporium he will again look through every such box he sees. Sometimes that particular dealer might just have added a few records to that box, and being a classic optimist, Recordman is duty bound to check out everything he sees. For the few seconds it takes an experienced record-riffler to go through a box of albums, it will often pay off in the box he least expects. Upon entering the Order, Recordman became methodical; slightly anal perhaps, but definitely methodical.

Flea market record boxes are picked over every weekend. Hopefully Recordman gets first pick. So, as with garage sales, he knows that it is the early bird with the crystal plumage who gets there when the gates open to have first peck. Unless, of course, you really like Brazilian march music, in which case you may comfortably arrive at noon. My personal routine is to make a whirlwind review of every vendor with records, quickly pick what cherries I find, and then make a more leisurely second round for second-level choices. Remember, no matter how strong the urge, you must hit the records first. Only then are you allowed to look for the cheap duct tape and bird decoys.

Some vendors feature multiple boxes of records each week. If for some reason you must arrive a few minutes late, upon your entrance you will probably see about twenty people trying to pick through ten boxes of records. All is not lost! This is where your own record preference becomes a blessing. Since you're reading this, I'm assuming your Quest has sent you to the palace of many odors to look for either soundtracks or original casts. In this regard, you, I and Recordman are definitely on the far fringe of the record collector family. The only people further out on the vinyl spiral are the "classical" collectors, who spend inordinate hours tracking down "Living Stereo" albums of Czech folk dances. (Of course, they think we're weird too! There is one guy, currently advertising in the trades, seeking to complete a collection of every known recording of the song "Shenandoah." God bless him; of course, I don't think I'd like to party at his house.)

These days, most record collectors are out there looking for old rock 'n roll in all its various forms: country, jazz, blues, and pop, in that order. For the most part, they couldn't care less about soundtrack/casts: "Hey look, Bob—*The Sound and the Fury*. Didn't I see them on MTV last week?" (Murray Maxim #2: Never educate the potential competition! Admire his "Donny & Marie" album and keep your mouth shut.)

Unless others are universal record collectors or dealers, and know what's rare in many fields (a modest "Ahem!"), soundtrack/casts are usually passed on by the hordes. Thus, even if you are late to a flea market, the odds are with you that the soundtrack/casts are still in the boxes. The best part of our collecting specialty is that those records are usually in great condition. As I mentioned in an earlier article, people usually saw the movie, bought the album, played it once and put it on the shelf for 30 years.

Please don't misunderstand, or think that all you have to do is pop on down to the local farmers market this weekend and pick up a copy of *Sodom and Gomorrah* to play for the missus. The real odds are that you may come home with nothing except a mono copy of *South Pacific* (should you so choose). It takes time, a lot of traveling and a lot of luck. But there will be days when you and Recordman will find one of the hobby's real gems.

When that day comes, and you plunk down your \$2, you'll feel like you just beat the odds in Vegas—and in a small way, you have. The first time that happens, I guarantee you will be hooked and the spawn of Recordman will bloom within you. You'll go home and tell your spouse, who will look at you like you've grown a third eye and who will invariably ask, "So, can you spend it?" You will sink into your library, cradling your treasure, gently slip it into a poly sleeve (Recordman practices "safe vinyl") and start scanning the classifieds. You will map out a road trip of ten garage sales and three flea markets for the next weekend and then quietly drift off to sleep as Herrmann's *Psycho* wails softly in the background.

Recordman's 'Burst Your Bubble' List of the Top 10 Soundtrack/Casts You Will Probably Find On a Fruitless Saturday Morning at the Flea Market:

1. *The Eddy Duchin Story* (I firmly believe everyone in America was given a gratis copy of this album in 1956)
2. *South Pacific*
3. *Oklahoma!*
4. *My Fair Lady* (do keep an eye open for promo/cast)
5. *Around the World in 80 Days*
6. *Carousel*
7. *Guys and Dolls*
8. *The Sound of Music*
9. *Exodus*
10. *Dr. Zhivago*

The recent question regarding the purple vinyl release of *The Color Purple* provides the basis for this month's discussion of elaborately produced soundtrack albums, including those on colored vinyl. Beyond the previously discussed MGM boxed sets (*Ben-Hur*, etc.) there are only a few other unique items released in the LP format.

Without question, the most elegantly produced soundtrack album was the 1959 release of Nascimbene's *Solomon and Sheba* with a maroon, silk cover (RRS=9). Allegedly released in both stereo and mono (UAS 5051/UAL 4051) it features a high quality color photograph of stars Yul Brynner (with hair) and Gina Lollobrigida glued onto the silk cover with gold stamped lettering. The difficulty in collecting this album is finding a clean cover that is not frayed, particularly at the corners. Value is estimated to be \$75-100, depending on cover condition. The mono version is much more common than the stereo one, in fact the stereo silk cover even exists.

Shaped discs are also low in number. The highly sought hexagonal issue of *The Andromeda Strain*, Kapp KRS 5513 (RRS=9) is the best example. The disc was manufactured in the six-sided shape to represent the shape of the virus featured in the film. A silver foil hexagonal envelope holds the disc. The envelope itself is glued onto a standard LP size cardboard piece. This record is almost impossible to find in any condition approaching mint as its novelty has attracted many "hands" over the course of its life. Also, the hexagonal envelope has frequently fallen off the cardboard backing and may not be accompanied by the cardboard that features the movie's logo. Value: \$75-100. The only other shaped disc that I can recall is *Ghostbusters* which had a release in the shape of the logo.

Picture discs certainly exist in the soundtrack field but the only one I can immediately locate is a British LP issue of the GNP/Crescendo *Star Trek* album ("The Cage," "Where No Man..."). (If you have any additional picture disc soundtracks please notify me.)

There are at least four examples of colored vinyl soundtracks, these being *The Blue Lagoon*,

Marlin 2236X (blue, RRS=7) and *The Deep*, NBLP 760 (blue, RRS=4) on blue vinyl; *Marnie* (private, crimson, RRS=8) on red vinyl; and the aforementioned *Color Purple*, Qwest 25389/25356 (boxed, RRS=5) both on purple vinyl. Most if not all of the above albums were also released in the standard black vinyl format.

Finally, a special note of the most elaborately produced soundtrack CD release: Screen Archives' boxed edition of Jerome Moross' complete *The Big Country*. Boxed in the same size as a standard LP, this issue boasts the best ever produced notes on the score in a large, glossy book containing many great photos. Barring time and financial considerations, this is the gold standard of soundtrack releases.



The Diamond and the Seal

I'm sure you have noticed the small red and yellow diamond on the cardboard carton of your recent CD purchases as well as the annoying silver seal placed on the jewel box itself for security purposes.

The diamond on the box means that the disc contained within is also sealed in shrink wrap. As stores move away from the wasteful cardboard this month, the diamond will allow them to identify which discs may be removed from the carton and stored in alternative disc racks. If not removed properly, the silver seal leaves sticky residue which almost ruins the jewel box gloss. Pencils ready for a foolproof removal method: on the spine edge you will note that 95% of the time the sticker is not stuck to the jewel box; this is the key to the kingdom, as you will note there is a perforated line on the sticker. Tear this gently, then grab onto the loose end and apply gentle, firm retraction in a steady manner. Both sections of the sticker may be removed in this manner. If any residue is left, use

the sticky side to "soak up" the residue. Removing the sticker too fast will not only leave glue residue but silver residue as well.

The Hunt: No collector stories received yet—we're still waiting.

The List of the Month: Before presenting this month's list of the most valuable soundtracks ranking #11-20, here are the general criteria used in preparing this ongoing list. With Osborne's Top 100 as a rough guide, I have limited our list to domestic and commercial releases. One of the main problems of Osborne's list is that it is grossly incomplete for private pressings and does not attempt to list foreign issues. It however does include rock-oriented soundtracks which represent a separate market all together. Osborne's list is also cluttered with stereo/mono versions which may occupy more than one position in the Top 100. Only individual titles will be listed unless one version is significantly more valuable. At the end of the FSM Top 50 list a separate "fallout list" will be given covering private and foreign pressings which are of great interest.

11. <i>Francis of Assisi</i> • Nascimbene • Fox SFX 3053	10
12. <i>Island in the Sky</i> • Friedhofer (10") • DL-7029	10
13. <i>Long John Silver</i> • Buttolph (10") • LPM 3279	10
14. <i>Lost Continent</i> • Lavagnino • MGM E3635	10
15. <i>Song of Bernadette</i> • Newman (10") • DL 5358	10
16. <i>The Professionals</i> • Jarre • COSO 5001	10
17. <i>Rhapsody of Steel</i> • Tiomkin • JB 502/3	9
18. <i>Seventh Voyage of Sinbad</i> • Herrmann • CP 504	9
19. <i>Dragonslayer</i> • North • LXSE 200-1	9
20. <i>Doctor Faustus</i> • Nascimbene • CBS S63189	9

Sharp eyed collectors will note that we have now dropped out of the relative rarity scale level #10 in the second tier of listings. Also, less known releases (what's *Long John Silver's Return to Treasure Island?*) enter the list. One final note: collectors generally agree that there is NO stereo version of *Rhapsody of Steel* despite price guide listings. Comments, questions, verifications and corrections are most welcome.

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SOUNDTRACK ALBUM ODDITIES: PART I - MONO VS. STEREO PRESSINGS by ANDREW A. LEWANDOWSKI

In every field of collecting there are items that, while not always rare, are nonetheless unique. It is this uniqueness that attracts the attention of a special group of collectors. These people possess a gnawing obsession to collect something that others may overlook or disregard. Among stamp collectors these oddity hunters may seek out stamps with inverted centers or different color variations of a single issue. With coin collectors the hunt may be for double-struck dates or large and small date variations. Likewise, in soundtrack album collecting similar oddities exist. They may be visual (e.g. different covers for the same album) or audio (e.g. different content between mono and stereo versions). Why any of these oddities exist can be attributed to many reasons, ranging from trying to create a specialty item for the collectors market to a simple, honest oversight in production. It is not my intent to explain the "why" but rather the "what," thus providing interested collectors with a guide to some of these existing oddities. Some of these may be familiar to long-time collectors while others may bring some surprise. Every attempt has been made to be as complete as possible, but new discoveries are always cropping up.

I will present these oddities in a series of several articles. This first article deals with variations in record content between mono and stereo versions of the same album.

Carousel: The mono and stereo versions of this Rodgers and Hammerstein musical contain the same selections and timings, but one band is in a different sequence. "When the Children Are Asleep" appears on Side 2, Band 3 on the mono release and on Side 1, Band 5 on the stereo release. As a result the mono disc (Capitol W694) has 5 bands on Side 1 and 9 bands on Side 2; the stereo disc (Capitol SW694) has 6 bands and 8 bands respectively.

Diary of Anne Frank: This release of Alfred Newman's fine score to this World War II drama contains oddities in both content and cover design.

Although both versions contain the same number of bands per side, the stereo version contains nearly eight minutes of additional music. This additional music is found on the following bands:

	mono	stereo
Side 1, Band 3 (The First Day)	1:31	5:15
Side 1, Band 4 (The Captives/Spring Is Coming)	3:21	4:14
Side 2, Band 4 (The Deamess of You, Peter)	4:30	7:42
total:	9:22	17:11

The mono pressing (FOX 3012) also has two slightly different covers. One version of the cover bears the inscription "The George Stevens Production of" above the title. The other cover omits this inscription. The inscription is also missing on the covers of the stereo release (FOX S-3012) and the subsequent Japanese reissue (FOX GXH 6049).

The King and I: This popular Rodgers and Hammerstein musical which propelled Yul Brynner to stardom contains additional music on the mono version (Capitol W740). On Side 2, Band 1 "Getting To Know You" contains the music for Deborah Kerr's "fan dance" in addition to the song (4:58). The stereo version (Capitol SW 740) contains only the song (3:02).

The Ten Commandments: This Cecil B. DeMille biblical epic with music by Elmer Bernstein had its soundtrack released on a 2 LP mono pressing (DOT DLP3054). The stereo release (DOT DLP25054) is a studio re-recording of the original score. All subsequent releases are either reissues of the first stereo pressing or other studio re-recordings.

Thunderball: The album of the fourth film of the ever popular James Bond series contains alternate versions of Side 2, Band 6 ("Mr. Kiss Bang") between the mono and stereo pressings. The mono version (United Artists UAL-4132) is arranged for sax and small ensemble (2:32) whereas the stereo version (UAS-5132) includes more brass and strings and is longer (3:10). Both back covers indicate a time of 2:32 for this selection.

EVOLUTION OF A FILM SCORE:

A Film Editor's Perspective

by MARSHALL HARVEY

I have worked as a feature film editor for fourteen years and have been collecting soundtracks since high school. It's been my good fortune to have worked on two comedies for Joe Dante, *The 'Burbs* and, more recently, *Matinee*, both scored by Jerry Goldsmith. After talking to a few people at the recent SPFM conference, I realized how few film music enthusiasts are aware of the work that goes on prior to a composer writing the score. This, then, is an attempt to shed some light into the cutting room.

These days almost every movie is first "temp scored" with existing music off records—a practice that has irked many composers, but one that has become necessary to placate nervous executives and make the all-important preview screenings play better for test audiences. Selecting and cutting the temp music is one of my favorite things to do on a picture (and gives my collection a nice workout). It's frustrating, hard work, but with occasional moments of glory. On *The 'Burbs*, Joe Dante wanted to use Morricone western cues for satiric effect. In one scene, I used a piece from *My Name Is Nobody* as Tom Hanks approached the neighbor's spooky house. Goldsmith, who did a terrific score, tried three times to get that scene. But Joe finally decided to buy the temp cue! (It's not that Jerry's music didn't work—it did. It was Morricone's over-the-top orchestration of fuzz guitar and chorus that made the on-screen action so silly!)

But temp scoring can be tricky, which is why so many composers detest it. Producers and directors can become "married" to the temp for the wrong reasons and end up never being happy with the final music. This may explain why some perfectly good scores are sometimes discarded. It can also lead to plagiarism, intentional or not. For example, the late Georges Delerue won a large settlement when it was proved that Spielberg had used *Our Mother's House* to temp scenes of *The Color Purple* and the final score included a melody very similar to his.

Working with Jerry Goldsmith and his top-notch music editor, Kenny Hall, has been the best and most rewarding experience I've had with a composer. He is always congenial and open-minded; never intimidated by what is in the temp score. I'm always amazed by his sharp instinct and his inventiveness. He pays attention to what was chosen for the temp and why. He catches all the proper punctuation that are important in underscoring comedy. He and Joe have developed a mutual trust over the years and they use the temp score as an important tool for communication.

Only one thing has ever made Jerry audibly groan, and it's become a running gag. Dante is very involved in choosing and placing every piece of temp music. However, he tends to use one piece—*The Trouble With Harry*—in every picture. On *Matinee*, I tried to discourage its use. But, alas, there was one scene where nothing else seemed to work. Goldsmith attended the first preview and when that scene came on, I heard a voice from the back of the theatre: "Oh God, Joe, not Benny Hermann—again!"

How the Picture Comes Together

I begin assembling the footage as soon as the director and I have sat through the dailies selecting takes. Usually, I'm given the freedom to cut the scenes together as I see fit. About a week after the completion of photography, I'm ready to screen my first cut for the director and producer. The next few weeks are spent problem solving: dropping parts that are unnecessary or don't

work, losing bits of dialogue or sometimes entire subplots. As the director and I refine and shorten the picture, we often begin discussing what music we might use. Once the director's cut is finished, we begin to get the soundtrack ready for the previews. We'll spend a week or two just on the temp music. A lot of it is trial and error—trying different cues over each scene. Sometimes we achieve "magic sync"—where one piece of music happens to perfectly underscore an entire sequence without much finessing. But, more often, the cues have to be chopped up to make them fit the picture. Other times, we are forced to settle on something far from perfect.

With the temp sound mix completed, we screen the movie for the composer (usually providing a video copy for home use as well). Weeks later, when the film is (hopefully) "locked," the composer comes into the cutting room to "spot" the picture. With the director, he decides exactly where each cue will begin and end. We make a final videotape for scoring with only dialogue and sound effects on the track. The rest is up to the music editor, whose job of breaking down each cue into milliseconds would require a whole separate article.

Sometimes, when I'm piecing a scene together, the images before me inspire a musical idea. In *Matinee* there is a moment where the two boys meet up with Sherri, the flirtatious girl in school played by Kellie Martin. Joe did a silent, slow-motion shot moving in on her as she turned. Suddenly, Percy Faith's famous arrangement of "A Summer Place" ran through my head. I knew if I put the downbeat on the cut to her turning, the slow-motion would get a laugh. I tried it and it did. Producer Mike Finnell negotiated the rights and Jerry incorporated it into his score.

Scoring the Films Within the Film

After reading the script, I often bring a few records and CDs with me on location (*Matinee* was shot in Florida). Joe knew I had a mint copy of Varese's re-issue of the Dick Jacobs album, "Themes from Classic Sci-Fi, Fantasy, and Horror Films" [just re-issued on CD]. He made sure I brought it for the *Mani* sequences. Those black-and-white scenes had to be cut together early in the production so they could be rephotographed later in the theatre scenes. As soon as Joe approved the cut, I spent one late night having a blast temp-tracking *Mani*. Later, in post, we discussed the possibility of buying the original cues from the old Universal soundtracks. Dante, a stickler for authenticity, didn't want Jerry to try and duplicate an "old monster movie" sound. He opted to keep the music that I cut in, so it's my LP in the final film! We did, however, supplement the Jacobs album with a couple of cues by Irving Gertz from *Incredible Shrinking Man*, most of which play off-screen. (Laserdisc collectors take note: the disc of *Matinee* will include all the *Mani* scenes that were shot plus the uncut *Mani* trailer—about 20 minutes in all—following the feature!)

For the lame Disney parody, "The Shook-Up Shopping Cart," I selected a really dorky Vic Mizzy cue from *Don't Make Waves*. It worked fine, but MGM wanted \$24,000 to clear its use (for ninety seconds!). Jerry, who was relieved not to have to score *Mani*, turned this cue over to his orchestrator, Sandy Courage. Sandy's final music was even funnier!

The Final Score

Just for fun, here is a rundown of Goldsmith's score as it is sequenced on the Varese Sarabande CD, along with the corresponding temp music cues Joe and I originally selected. The similarities and/or differences might illuminate

something about the scoring process (having the various CDs available for comparison will help).

"Coming Attractions" - The main title, as the two brothers walk home from the movies, was John Williams' end title cue from *Stanley and Iris*. Joe disliked this temp cue. He felt it was too lethargic. Jerry liked how it captured the sweetness in the boys' relationship.

"Hold On" - For Woolsey's arrival in town, I wanted to try Bernstein's theme from *The Grifters* (cutting out the discordant passages). Joe decided to underscore young Gene's awe for Woolsey. We used "The Old Farm" from *The Natural* (parts of this score seem to turn up in every temp track!). Goldsmith, however, sided with me on this one. He gave John Goodman a delightful comic theme to bring out the "ex-carnival barker" in Woolsey. Sherri's theme, as she and Stan walk to school, was another Randy Newman cue: "Outside" from *Awakenings*.

"Brother to Brother" - This was all Delerue in the temp. Tension music from *Julia* for the missile crisis, followed by "Two Shades of Gray" from *Curly Sue*.

"The Scam" - For Harvey, the juvenile delinquent/poet, Joe found the jazz theme by Rene Gariguenc from the *Best of The Twilight Zone* compilation. Jerry kept the beatnik flavor but made Harvey much more threatening. As Woolsey takes Gene into his confidence, we cut up parts of "Scammed by a Kindergartner" from *Home Alone*. John Williams' featured tuba seemed to compliment Woolsey's wide girth, and Jerry achieved the same effect with his use of bassoons.

"Real People" - Gene talks to his girlfriend, Sandra. We used another piece from *The Natural* ("Iris and Roy").

"Halfway Home" - This was a real catch as catch can in the temp with so many mood changes. More from *The Natural* as Gene and Woolsey walk; then magical cues from David Newman's *Mr. Destiny* for the animated cave drawing and the walk into the theatre. We then segue-wayed into the beginning of "Keep It Quiet" from *Gremlins 2* for Gene and Woolsey discussing Ruth Corday (Cathy Moriarty).

"Showtime" - This cue begins with Gene's mother watching home movies. We used "Lovemaking" from *Man in the Moon* by James Newton Howard. The obligatory *Trouble With Harry* underscored the nurse and Sandra's goofy parents in the lobby.

"The Wrong Business" - The nervous theatre manager (Bob Picardo) was temped with a John Addison cue from one of Joe's *Amazing Stories* episodes. The love scene in the bomb shelter was, of all things, Goldsmith's *A Patch of Blue*!

"This Is It" - As Woolsey's "bomb" effects cause the crowd to panic, we started with "Teenage Mutant Gremlins" from *Gremlins 2*. For Harvey's wild car ride, we cut "Larry Punches Out Niles" from *Mr. Destiny*. The balcony rescue and collapse was quite difficult. After trying a number of action/suspense cues, Joe and I settled on a piece from George Fenton's *We're No Angels*. (I had just gotten it from Varese's CD Club!)

"Next Attraction" - The entire epilogue (4 scenes) was an example of "magic sync." We laid in "New Trends" from *Gremlins 2* and it followed the action perfectly. Could Dante be repeating himself?

As you can see, the temp score is a major patch-work quilt that can only carry a picture along moment by moment. It's the composer's final music that supplies the glue which can hold an entire movie together.

Society for the Preservation of Film Music SECOND ANNUAL INTERNATIONAL FILM MUSIC CONFERENCE

WITH CAREER ACHIEVEMENT AWARD DINNER
FOR JERRY GOLDSMITH

Report by LUKAS KENDALL

Film music composers, record producers, scholars, librarians, and just plans fans congregated for the Society for the Preservation of Film Music, as they did a year earlier at the time and for a smaller event in New York last October, for the Second Annual Film Music Conference, featuring the Career Achievement Award Dinner for Jerry Goldsmith. The conference took place in Los Angeles from March 5-7, with a pre-conference session on March 4th.

Around 40 film music aficionados from various fields gathered at the Faculty Center on the campus of the University of Southern California at 10 AM on March 4th. This was the pre-conference session on teaching film music at colleges and universities, and the panel members and audience informally sat around a rectangular ring of tables. Chairing the discussion was composer and USC librarian/teacher Linda Danly; on the panel were author Roy Prendergast, Queens College Professor Royal S. Brown, author/producer Tony Thomas, author/composer Fred Karlin, UCLA librarian and SPFM secretary Steven M. Fry, MIT Professor Martin Marks, and composer Buddy Baker, who heads up the film scoring department at USC. The panel and audience spoke for a few hours on the difficulties of teaching film music appreciation to students, some of whom are fearful of having to know about both film and music beforehand. Some classes focus on analysis, others on history; the nature of the class can also depend on the nature of the students, whether they are engineering majors at MIT or film students at USC. The discussion naturally wandered into several different areas, such as the problems of licensing the film scores for use in the classroom, or in books for that matter, and where film music is going today. Roy Prendergast suggested that film music today could be going through what jazz did many decades ago, the process of gaining acceptance as a new type of music; one would hope he's right. The pre-conference overall was an opportunity to "shoot the bull" with dozens of film music's top scholars, and obviously made for a fascinating discussion, albeit one easily sidetracked. The pre-conference session concluded with a tour of the USC film school's facilities, from the soundstages to editing rooms, to the scoring stage which was donated by Steven Spielberg, who is widely known as a film music buff himself.

Friday's sessions took place at the Mark Goodson Screening Room of the American Film Institute. SPFM President David Raksin promptly called everyone to order shortly after 10AM, introducing Royal S. Brown, who many will know from his film music column in *Fanfare* magazine, to give the conference's keynote address. Brown spoke of the difference between "serious music," i.e. classical music, and film music: the former is continuous, while the latter, film music, is *discontinuous*. Classical music is absolute music, coming straight from an artist, while film music is program music, influenced by an outside source. Film music is a significant new art form because this type of discontinuous music has come about through it—as listeners of soundtrack records and CDs know, the music does not always proceed in the "right" musical way in order to follow the visuals. Gillian Anderson, Martin Marks, and Herschel Burke Gilbert challenged Brown on some of his arguments, but that discussion had to be cut short to proceed with the conference.

The next group of presentations were on film music collections. No, this was not about who has the most records in their basement, but about who has the actual *scores*. Stephen Fry of UCLA chaired the presentations; he also discussed the scores and material at the UCLA Music Library.

Gillian Anderson took the podium, as she did at the SPFM East Coast Conference last October in New York, to discuss her recent project, the reconstruction of the original score to *The Circus* (1929) assembled by arranger Arthur Kaye under Chaplin's supervision. The conductor and musicologist had unearthed the original parts to the original score (not the one currently running with the videotape) while at the Chaplin estate in Geneva; she has reconstructed the original parts and has been conducting them live to picture at showings across the country. (Two screenings of *The Circus* live with orchestra were scheduled for the conference, one on Saturday night and one on Sunday afternoon, at the Chaplin Soundstage at A & M Records. I was unable to attend either concert; reports from readers who did attend are welcome.)

James D'Arc next spoke of the film music collection at Harold B. Lee Library, Brigham Young University, Provo, Utah. Among the materials at



JERRY GOLDSMITH

the library are scores by Hugo Friedhofer, Max Steiner (200 volumes worth of sketches), and Irwin Bazelon, as well as the complete Republic Pictures Music Archive. There is often a difference between the sketch a composer writes, and the finished score by the orchestrator—D'Arc related humorous comments on some of Max Steiner's sketches for his orchestrator, Friedhofer. Such comments would include "Do whatever you want with this page" or "Hugo, go nuts"! With the Republic Pictures material, one can look at the music from sketch to orchestrated score to the first take and final take of the recording—invaluable material to have to understand the process and steps by which the music came to be.

The conference broke for a brief lunch around noon, brief in that there was another screening of *Music for the Movies: Bernard Herrmann* quickly scheduled in for 12:30. (The documentary was shown at the New York conference in October, and the previous evening up at Universal Studios, Universal City.) Joshua Waletzky's one hour documentary on the legendary composer Bernard Herrmann (1911-1975) was nominated for a Best Documentary at the Oscars this year but lost to... oh, like it matters. The documentary is entertaining and informative for film music fans and non-film music fans alike, featuring interview clips with Herrmann himself, as well as Elmer Bernstein, David Raksin, Louis Kaufman, Royal S. Brown, and more. A special treat is the murder scene from *Torn Curtain* with Herrmann's original cue (his score was rejected by Alfred Hitchcock in favor of one by John Addison). Still no word on when this may be available on video or aired on broadcast or cable TV; it did air in England and Germany, albeit with a few minutes edited out.

Next up were the "Analytical Studies in Film and Television Music." Alfred Cochran of Kansas State University presented his paper, "Leith Stevens and the Jazz Film Score: *The Wild One* and *Private Hell 36*." Stevens (1909-1970) began scoring in 1947 and his most notable credits include *Destination Moon*, *When Worlds Collide*, and *War of the Worlds*. Along with Alex North he was among the first to use jazz in film, and *The Wild One* and *Private Hell 36* feature quintessential "west coast jazz."

James Westby presented "Mario Castelnuovo-Tedesco: A Case Study in Collaboration." Castelnuovo-Tedesco (1895-1968) contributed music to over a hundred films from 1941-1956, often receiving credit towards the end of his career but hardly at all during the beginning. He was known for little besides a hit guitar concerto, but his students include Goldsmith, Previn, Mancini, Williams, and Duning. He did a lot of ghostwriting, as it was not uncommon for more than one composer to work on a film. A few video clips were shown from *Gaslight* (1944) and *Picture of Dorian Gray* (1945), the latter credited to Rózsa but almost entirely by Tedesco.

Ronald Sadoff of New York University and Zahava Pfeifel of Bar-Ilan University presented "Musical Gesture and Function in the Film Noir." Film Noir is generally known as the genre of private eyes doing detective work on rainy streets, though it is much more than that. It has its visual roots in German Expressionism, led by prominent noir directors Fritz Lang, Otto Preminger and Billy Wilder. Clips from *Double Indemnity*, scored by Rózsa, and *Citizen Kane*, scored by Herrmann, were shown.

The AFI sessions were concluded by Martin Marks of MIT performing live on piano to picture one of the earliest known film scores, Saint-Saens' work for *L'Assassinat du Duc de Guise* (1908), as he did at the October conference. Conference-goers then departed to await the conference's main event, the Career Achievement Award Dinner for Jerry Goldsmith, held at the Hollywood Roosevelt Hotel.

To Be Continued...



Jerry Goldsmith & Henry Mancini



Cliff Eidelman & Claire Benoit



David Raksin, at USC



Jerry Goldsmith & Elmer Bernstein



Arthur Morton



David Raksin & Gillian Anderson



Elmer Bernstein



John Scott

Photos by Kyle Renick and Paul Andrew MacLean.
If you were at the conference and took photos, or
know someone who did, please write in.

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Ratings:

- 1: Absolutely Unredeemable
 - 2: Below Average, Poor
 - 3: Average
 - 4: Excellent
 - 5: Classic, Absolutely Flawless
- When in doubt, it's a: 3½

A lot of great new CDs have popped up, somewhat unexpectedly, over the first few months of the year. To the surprise of many, this has been a great Winter/early Spring for movies in general—let's hope it carries over to May, June, and the summer blockbusters already waiting in the wings. Reviews for much of the new material of '93 are all included below. —AD

NEW RELEASES: New Scores

Army of Darkness • JOSEPH LO DUCA ("MARCH OF THE DEAD" THEME BY DANNY ELFMAN). Varese Sarabande CD, Cassette (VSD/C-5411). 21 tracks - 50:38 • *Army of Darkness*, Sam Raimi's wild, wacky and hilarious sequel to his *Evil Dead* pictures, contains a surprisingly robust, energetic and rousing score by Joe Lo Duca. Lo Duca, who scored the earlier *Dead* pictures, tops those efforts here with a thrilling score filled with swashbuckling themes, mystical cues and melodic love themes. Added to Lo Duca's score is "March of the Dead," a four minute theme composed specifically for the film by Danny Elfman. Elfman, who scored Raimi's last film (1990's *Darkman*), has given the film and score an added bonus with his contribution, well-utilized by Raimi within the context of the film itself. As performed by the Utah Symphony Orchestra and Chorus (the CD mistakenly credits the Seattle Symphony, which only performed the Elfman piece), *Army of Darkness* is a soundtrack that works perfectly as an album. The themes are able to work separately (without the film) extremely well, making it a gem for soundtrack fans and one of the most entertaining scores I've heard in a long time. 4 —Andy Dursin

Sommersby • DANNY ELFMAN. Elektra CD, Cassette (9 61491-2). 16 tracks - 51:07 • Maturity has always been a key factor in a composer's longevity. By and large, John Williams and Jerry Goldsmith's later scores contain more developed themes and musical ideas than their earlier efforts, and Danny Elfman may have "come of age" with *Sommersby*. This is an old-fashioned, grand, dramatic score, done with a principal main theme that appears throughout in different variations. It's a score that is paced slowly, but the 51 minutes contained on the album are rewarding if one has the patience to listen to it. Surprisingly, there is barely a trace of the "dark" Elfman heard in many of his earlier scores. Orchestrated by longtime Elfman collaborator Steve Bartek, *Sommersby* is lush, romantic and rich, filled with powerful passages and quieter cues all based on one principal theme. Add to this a small ensemble used to convey the atmosphere of the surroundings, and you get a score that may shock Elfman fans at just how different it is. Different, but also wonderful in many respects. 4 —A. Dursin

Scent of a Woman • THOMAS NEWMAN. MCA CD, Cassette (MCA-10759). 17 tracks - 37:27 • Thomas Newman's score for *Scent of a Woman*, Martin Brest's moving character study with a brilliant performance by Al Pacino, is based primarily on two themes—one a motif that begins with an oboe, gradually joined by a soothing string section that represents the relationship of the two central characters, the other a larger orchestral cue with a bombastic motif reflecting the scope of New York City. The orchestral material is joined by a moody, semi-new age theme with a small amount of synthesizers that isn't thematically developed, but adds an additional layer of atmosphere to a score already filled with musical depth. Two source music cuts, both tangos performed by The Tango Project, are included here, but they blend well with Newman's material since they are critical to sequences in the film itself. Newman's earlier efforts for films like *Fried Green Tomatoes* and *The Player* were solid, but it's this score for *Scent of a Woman* that ought to put the composer right in the spotlight as one of the best young talents in the film music industry. 4 —Andy Dursin

Love Field • JERRY GOLDSMITH. Varese Sarabande CD, Cassette (VSD/C-5316). 9 tracks - 28:54 • This warm and winning "road" picture is the kind of sweet story that was typical (in style) of depression-era moviehouse fare of the 1930s but in 1993 *Love Field* was a difficult project to market. The great performances and photography were well-accompa-

nied by Goldsmith's score and evocative source music (which bumped a lot of Goldsmith's music off the film and is not included on this album). The flute, piano and string combination is developed briefly to underscore the warmth of the unlikely trio's bond. The composer's extraordinary skill and writing for strings is in moving evidence in the cues "Pretending" and the closing "Together Again" which may evoke memories of the winsome *Secret of NIMH* music. The scenes dictate a wide variation of moods in a few short reels and this disc may evoke more pleasure for those who have seen the film and can recall the continuity. 3 —Stephen Taylor

Swing Kids • JAMES HORNER, VARIOUS. Hollywood CD, Cassette (HR 61357-2). 16 tracks - 53:11 • Brat packers of 1939 latch onto the spirited Big Band sound of America instead of the drummer's beat of the Hitler Youth. The music comes in three parts: 1) Source music—three Benny Goodman numbers and Duke Ellington's "It Doesn't Mean a Thing." 2) Five new digital swing recordings (including "Sing, Sing, Sing") arranged by Chris Boardman and produced by Robert Kraft. 3) Seven selections of underscore by James Horner. The composer tackles the dark side of the tale with martial stirrings and a youthful choir backdrop. The Horner pieces may disappoint those who want something totally new from the composer but for those who can't get enough of *Glory*, this will do. This album, well-packaged (with picture disc), is a treat for collectors with a Big Band interest. 3 —Stephen Taylor

Toys • HANS ZIMMER & TREVOR HORN. Geffen CD, Cassette (GRPD-24505). 13 tracks - 47:23 • For those who disliked *Toys*, with its uneasy mix of light whimsy and dark humor, its music is probably not going to be to your liking, either. At first glance, the *Toys* soundtrack seems to be a throwback to the days of the '80s, with songs performed by major pop artists and Zimmer teaming with his old cohort, Trevor Horn, to write music that's heavily oriented in technopop. Despite these seemingly dubious facts, the music actually succeeds in establishing the mood for the slightly warped fantasy; the songs adding to rather than detracting from the picture, especially the main theme, "The Closing of the Year," performed by a children's chorus and artists Wendy & Lisa. "Ebudue" by Enya and "The Mirror Song" performed by Thomas Dolby (with Robin Williams and Joan Cusack) help in providing the whimsical tone, while "The Happy Walker" performed by Toni Amos casts a slightly darker spin. Interspersed throughout the disc are Zimmer's instrumental selections, "Alsatia's Lullaby" and "The General" being the standouts, and an orchestral prologue with Tchaikovsky's Symphony #1 conducted by Shirley Walker. Those who absolutely don't like pop music with their music scores might pass this by. However, it succeeds, both with the film and separate from it, and like the film, deserves better than to be trashed. 3 —Robert Hubbard

NEW RELEASES: Reissues, Compilations, Anthologies

Never Say Never Again (1983) • MICHEL LEGRAND. Silva America CD (SSD 1017). 26 tracks - 62:07 • Michel Legrand's score for *Never Say Never Again* has never been regarded as a highlight in the James Bond series. Silva Screen's US branch has finally given us its first North American release in any format, and everything that's been said about it has turned out to be true—it's a lackluster score overall with a hodgepodge of styles (jazz, big band, orchestral, tropical rhythms) that, however nice certain portions are, all turn out to be less than the sum of their parts. Coupled with the annoying title track, performed by Lani Hall with lyrics by Alan and Marilyn Bergman, that ranks with *Man With the Golden Gun* as one of the worst 007 songs, and you get one of the weakest scores in the Bond series. Legrand's score may have been better off 10 or 15 minutes shorter on this release, but even then the clash of assorted musical styles still would have been evident. Annoyingly, the full-length version of the title song (which features trumpet solo by Herb Albert), mentioned in the CD booklet and liner notes, isn't even included here! Things aren't made any better by the tape-hiss found on several cues. 2½ —Andy Dursin

Silva producer Ford Thaxton notes that all the music on the Japanese LP and more was included here; also, the tapes are from many sources, some of which were not recorded well, which is why the sound is of varying quality. This 1983 Sean Connery Bond film was not scored by John Barry because it was not made the standard Bond production company; Barry was asked to score it, but declined on those grounds. —LK

Game of Death/Night Games (1978/80) • JOHN BARRY. Silva Screen CD (FILMCD 123). 17 tracks - 68:06 • This is the second in Silva Screen's John Barry twin score series which seems to annoyingly pair one of his less interesting action scores with a top-notch romantic one (the first CD coupled the romantic *Until September* with *Star Crash*). *Game of Death* suffers most from the repetition of the main theme in 7 out of 11 tracks, and that synthesizer overlay is terribly distracting. However, the highlight of the score is the love theme which, like *Night Games*, is in the true Barry tradition of lush, rich orchestrations and features a female chorus. This score is the real value in this collection. Previously unavailable, it is a treat for the ears, but, those track titles...! 3 —David Hirsch

Gerard Schurmann: Music for Films. Cloud Nine CD (CNS 5005). 20 tracks - 78:25 • Over the last few years, Cloud Nine has been notable for releasing the original master tapes of scores from the '50s and '60s, such as *First Men in the Moon* and the Bernard Herrmann collection, all with state-of-the-art remastering and informative booklets. This latest disc contains the original soundtracks for ten well-known British films such as *Horrors of the Black Museum*, *Konga*, and *The Lost Continent*. Having seen these films, I was surprised that I was not familiar with the work of composer Gerard Schurmann, possibly because he never attained the following enjoyed by his contemporaries. His style is much closer to that heard in American films of the time, but outside the norm for British films. The musical content of this album is superb, from *Smuggler's Rhapsody* (in reality the score for *Dy. Syn—Alias the Scarecrow*) to the lyrical romance of *Claretta*. Unfortunately, despite Cloud Nine's valiant efforts to clean up the deteriorated masters, the sound quality on the album is annoyingly uneven. Some passages drop suddenly in volume only to rise back up just as quickly. Schurmann's score for *The Long Arm* (1956) is taken from incredibly noisy acetates that is just too distracting. I would hope that Schurmann's music will see new life through the symphonic suites that many labels are recording with the likes of The Royal Philharmonic these days. However, the unfortunate condition of the sources used on this album detract from the full potential of the composer's talent. **3** -David Hirsch

Also included on this CD, which also goes by the title "*Horrors of the Black Museum*," are *Cone of Silence*, *The Bedford Incident*, *The Ceremony*, and *Attack on the Iron Coast*. Packaging is superb, with a gorgeous cover and a detailed, 12 page illustrated booklet. While the variable sound quality may be too distracting for some, the packaging does make such a disclaimer to that effect. -LK

Death Before Dishonor (1986) • BRIAN MAY. Prometheus CD (PCD 118). 19 tracks - 39:13 • Once again Prometheus releases another expanded score album from a master composer, this time adding 5-6 minutes to the old Varese LP. While the film may not be familiar to some, certainly the resume of Brian May (*The Road Warrior*) will be and this is without a doubt one of his best. A mixture of middle eastern color with brassy, exciting action music for star Fred ("Hunter") Dryer's Marine character, this is by far the most entertaining May soundtrack to hit the stores in a long time. The composer should be commended for his excellent augmentation of the Marine Corps hymn "From the Halls of Montezuma to the Shores of Tripoli." Points all around for a crystal clear mastering and well designed sequencing. **4** -David Hirsch

The Outer Limits • DOMINIC FRONTIERE. GNP/Crescendo CD, Cassette (GNPD/C-8032). 38 tracks - 65:33 • If Bernard Herrmann created a black-and-white sound for feature film with his strings-only score for *Psycho*, then Dominic Frontiere created a black-and-white sound for sci-fi television with his unique percussion-driven, cold-war era sounds for the first season (1963-4) of this extraordinary ABC TV series. Sci-fi fans are known for their obsessions but Neil Norman has bombarded the *Outer Limits* fanatic with a shower of reverberations (only the first of three volumes) that include three suites ("The Man Who Was Never Born," "The Hundred Days of the Dragon," and "Nightmare"), the Control Voice Introduction and Sign-Off (Vic Perrin himself), Main and End Titles, and 16 tracks of sound effects. The restoration quality is exceptional. The liner notes on the composer and the show are extensive. For the uninitiated, this is an impressive introduction to Frontiere's music, and for the *Outer Limits* lover, this is the experience of ecstasy. **5** -Stephen Taylor

One of the most memorable parts of the classic '60s TV series is their scores, this in part due to the fact that it was common practice to track music from selectively scored episodes. The result was that many of the themes became representative of the series. Such a soundtrack was the music composed for *The Outer Limits* by Dominic Frontiere. This CD contains three top notch scores including the romantic "The Man Who Was Never Born" and the eerie "Nightmare," which features a fascinating electronic embellishment. The music has been remastered from the best sources possible including the music and dialogue tracks, resulting in clear and crisp sound with minimal tape hiss. Complete with detailed notes in the illustrated 16 page booklet, this is indeed an album that was worth waiting for. **5** -David Hirsch

I'll make it three for three—Crescendo really pulled out the stops for this one and produced a great album of long wanted music. Isn't it great when something has been done right? Packaging is all in black and white, a nice touch (not to mention an example where money is saved because of an artistic decision, and not one where an artistic decision is made to save money). -LK

NEW RELEASES: 'Toon Tunes

The Music of Raymond Scott - Reckless Nights and Turkish Twilights. Columbia CD, Cassette (CK 53028). 22 tracks - 61:45 • This is a real surprise gem you won't find in the soundtrack section at record



stores; I found it in the jazz bins at Tower Records. While you may not be familiar with the name Raymond Scott, you will certainly know the various cutting edge compositions he recorded from 1937 to 1940 from the vast number of Warner Bros. cartoons (more recently, *Ren & Stimpy*) they were incorporated into. Perhaps the most famous is "Powerhouse," heard mostly during Bugs Bunny's bouts with madcap robots and automated systems. [James Horner did variations on it for *Batteries Not Included* and *Honey, I Shrunk the Kids* which added a nice, nostalgic touch—LK.] Originally mastered on metal disc, the CD is remarkably clear and distortion free. Much of this is credited to Scott's recording talents. Producer Irwin Chusid provides highly detailed liner notes on Scott's career. This is definitely a must for musical historians and animation fans. **4** -David Hirsch

Tex Avery Cartoons • SCOTT BRADLEY. Milan CD, Cassette (73138 35635-2). 6 tracks - 36:35 • Like Carl Stalling for Warner Bros. cartoons, Scott Bradley is the man behind the music of the MGM Tom & Jerry and Tex Avery shorts. His music doesn't quite have the wildly changing, classically-oriented quality of Stalling's, but is hardly inferior. Besides quoting from a different catalog of songs (MGM's, not Warner's), his music is more rhythmic and set; in that respect, his work is to Stalling's like Elmer Bernstein's is to Jerry Goldsmith's. It also seems more big band and march-oriented than classically oriented. Regardless, this music is the voice of MGM cartoons, and it's wonderfully manic, like the 'toons themselves. Unfortunately, this CD, made up of six cartoon scores, features dialogue on three of them, "Little Johnny Jet," "Three Little Pups," and "Dragalong Droopy." ("Cell Bound," "TV of Tomorrow," and "Deputy Droopy" are thankfully dialogue-free.) Perhaps the music-only tracks were unavailable, but the addition of dialogue detracts from the music, and since Avery's cartoons are so visually-oriented, doesn't add anything in return. It's just distracting. Also, Avery's most notorious cartoons (with the Wolf howling at the gorgeous girl), are not represented here, despite the fact that the cover illustration is from "Swing Swift Cinderella." (I would have loved the "Oh Wolfie" song from that, too.) Hopefully this is only the first of many Tex Avery Cartoon volumes (Milan confirms there will be a volume two this fall); the stuff here is good, but does not present Bradley as well as "The Carl Stalling Project" CD presented Stalling. (And that dialogue has got to go....) **3** -Lukas Kendall

NEW RELEASES: Limited Edition CDs

Following are reviews of limited edition CDs; two Japanese CDs for the 1968 Steve McQueen action classic *Bullitt* (music by Lalo "Dirty Harry" Schiffrin) and the 1957 Alan Ladd sunken-treasure drama *Boy on a Dolphin* (music by Hugo Friedhofer), respectively; the new Jerry Fielding release from Bay Cities; and the really limited Jerry Goldsmith CD given to attendees of the recent SPFM Career Achievement Award Dinner. The first three CDs are currently available, but they may not be for long; the fourth is already a hunted item by collectors. -AD

Bullitt • LALO SCHIFFRIN. SLC Limited Edition CD (SCC-1015, Japan). 12 tracks - 34:07 • The Japanese label SLC's limited edition CDs continue with Lalo Schiffrin's 1968 jazz score *Bullitt*. Like Alex North's *Streetscar Named Desire*, Schiffrin has used the jazz idiom predominantly in his score and whereas North used the idiom as a companion to the characters and their motifs, Schiffrin's score underpins the pacy action scenes and the hustle and bustle of the plot. The main title sets the scene for the remainder of the score and while the style may seem dated today, there is a great deal of enjoyment in listening to good old '60s action music! Like other releases in this series, the CD is taken straight from the original LP release. Like any limited edition CD, this will be worth a packet in years to come. Its rarity aside, this CD is still a good listen as it ranks along with *Cool Hand Luke* and *The Cincinnati Kid* as one of Schiffrin's greats. **3 1/2** -A. Derrett

Chato's Land: The Film Music of Jerry Fielding. Bay Cities 1000 copy limited edition CD (BCD-LE 4005). 3 tracks - 55:59 • Bay Cities continues to make available the stunningly original but all too forgotten film music of Jerry Fielding (1922-1980). The composer worked ferociously in the late '60s and '70s (work previously represented on three volumes of limited edition CDs from Bay Cities) and this CD presents his unique western music to *Chato's Land* (1972) and the TV mini-series *Mr. Horn* (1979). Eight minutes of *Chato's Land* was previously presented on *Jerry Fielding Film Music I* (almost unavailable!) but this CD features the 40 minute album mock-up that Fielding assembled in 1972; also included is a 15 minute suite from *Mr. Horn*, another western. The music has neither the rich Coplandesque overtures of the classic American western nor the unique stylistics of Spaghetti Westerns as pioneered by Morricone; it's Fielding's own, dark interpretation of the West, also used to superb effect in *The Wild Bunch*, *The Outlaw Josey Wales*, and *Lawman* (and the *Star Trek* episode "Spectre of the Gun"). The music is strikingly atmospheric and unmelodic but constantly active, woven together in Fielding's characteristically complex style; the Indian percussion in *Chato's Land* is particularly fascinating. Many people won't be able to get a handle on this, but do yourself a favor and check it out—you can always sell it as a collector's item later. The CD sounds great, all things considered, and features liner notes by Nick Redman and Jon Burlingame. It's a tragedy that Fielding passed away in 1980—not to disparage Lennie Neihaus (an orchestrator for Fielding), but I can only imagine how fantastic Fielding's score for *Unforgiven* (1992) would have been. 4 -Lukas Kendall

Tribute to Jerry Goldsmith. Society for the Preservation of Film Music 500 copy CD (SPFM-1). 23 tracks - 71:12 • This CD was pressed specifically for attendees of the Society for the Preservation of Film Music' Career Achievement Award Dinner for Jerry Goldsmith, and contains clear-sounding, generous suites from four otherwise unavailable Goldsmith scores, *The Flim-Flam Man* (1967), *Take a Hard Ride* (1975), *Magic* (1978), and *Baby: Secret of the Lost Legend* (1985). It was produced solely for the dinner by Intrada's Douglass Fake, who had the tapes in his possession and licensed their use for this CD directly from Fox and Disney; due to re-use fees and such, it is unlikely this music will ever otherwise exist on CD. Needless to say, this CD is not licensed for public sale, radio broadcast, or the like, and is quickly becoming *The Caine Mutiny* of soundtrack CDs. (For collectors looking back at this review thirty years from now, yes, this thing does exist.) Unlike *Caine*, this will be a sought after item not because of its rarity but because of the exceptional quality of the music—as Douglass Fake says in the liner notes, "These four suites, covering very diverse elements (comedy-drama, western, thriller, and fantasy-adventure), display the imagination and versatility that has kept Goldsmith at the top of his craft for over three decades." As a superb representation of the best of Jerry Goldsmith's film music, it deserves the highest rating awarded by "Score," one given to only the very best of the art form that gets issued with thought and care; truly sad that it will only exist to be hawked by collectors at ridiculous prices. 5 -I. Hawwun

There still may be an opportunity to obtain one of these discs by making a donation to the Society. Call 818-248-5775. Be very nice. -LK

NEW CDs TO MOVIES I HAVEN'T SEEN

I agree with Christopher Young's assessment last issue that it's impossible to fully comment on a film score without seeing the film; however, I've received around a dozen promotional CDs to films I haven't seen (what a country!) so it's only fair that I give them some press. Keep in mind I'm commenting mainly on how the scores hold up apart from picture, fully aware that's not what they were written to do. With so many discs coming out, somebody has to report on them; I'm not sure I would have spent \$15 on each and every one of the following, but many are quite good and should not go overlooked.

First up is *The Young Lions/This Earth Is Mine* (HUGO FRIEDHOFFER, Varèse Sarabande VSD2-5403, 10 tracks - 39:51 / 14 tracks - 38:52), a soundtrack first: Two CDs for the price of one in a regular single CD jewel box. The two scores run just over 79 minutes combined, so Varèse thankfully put them on two separate CDs instead of axing a couple of tracks and slapping them on one—good call, guys, very good call. Hugo Friedhofer (1902-1981) may not be as well known as Golden Age contemporaries Max Steiner (who he orchestrated for), Dimitri Tiomkin, Franz Waxman, Alfred Newman, etc., and his work may not be as "modern" as that of Alex North or Jerry Goldsmith, but he's one fine composer. *The Young Lions* is a 1958 WWII film with Marlon Brando, while *This Earth Is Mine* is a 1959 Rock Hudson/Jean Simmons soap/drama taking place in 1930s California vineyards; Friedhofer's music for both is exquisite, with a vitality that so much stuff today lacks. Sound is not up to today's standards, of course, but is still fine, and the booklet features three pages of liner notes by Kevin Mulhall. I'm sure collectors would go bonkers for more 2-for-1 releases like this from Varèse's formidable back-catalog.

Boy on a Dolphin • HUGO FRIEDHOFFER. MCA Limited Edition CD (MVCM-171, Japan). 12 tracks - 42:39 • Limited edition CDs are coming out faster than collectors can keep up with. This Japanese pressing of Hugo Friedhofer's *Boy on a Dolphin* is similar to the release by SLC. The CD is taken straight from the original LP but the sound still comes across very well on the new format. With *Dolphin*, Friedhofer has concentrated his score on the exotic location of Greece (the film's setting) and there is reference to Greek folk music throughout. Together with the setting and romantic flavor of the film, Friedhofer has delivered a masterful example of a score reaching its subject on various labels. The cover artwork is a superb reproduction of the original LP cover and the notes inside are by the composer himself with other notes in Japanese. I hope that many collectors can keep up with these hard-to-find editions for with so few pressed and being Japanese issues, it makes it a very difficult and expensive venture (I personally spent 48 Australian dollars on this one with postage, etc.). One interesting point I found with this CD was the individual numbering system. While other labels individually handprint the limited edition number on the CD, MCA prints it. Interesting. 3 1/2 -Andrew Derrett

RECENT RELEASE: CD You Might Have Missed

Black Sunday • LES BAXTER. Bay Cities CD (BCD 3034). 2 tracks - 59:33 • The long-awaited release of Les Baxter's music for *Black Sunday* (1960) and *Baron Blood* (1972) is cause for celebration. Mr. Baxter is well-known to genre followers for his always serviceable and occasionally uniquely orchestrated scores for many of the Roger Corman-Edgar Allan Poe films of the 1960s. He produced widely divergent works such as the bizarre and evocative score for *The Pit & the Pendulum* and the lushly romantic piano-laden waltzes which fill *Master of the World*. The liner notes for this release are by Tim Lucas, the informed creator of *Video Watchdog* magazine, who explains how in an effort to add some punch to *Black Sunday*, A.I.P. producers James H. Nicholson and Samuel Z. Arkoff replaced Roberto Nicolosi's original, poorly-recorded Italian-made score with Baxter's for U.S. distribution. Directed by horror maestro Mario Bava, the film is considered a seminal classic of the golden age of the Italian horror film—Baxter's work surely assisted in earning this place of honor. The first track, which runs over 30 minutes, is a continuous suite from the film. Although the sound quality is slightly muted, Bay Cities did a grand job in producing a consistently pleasing recording—Baxter's characteristic use of brass and timpani are in evidence as is an unexpected romantic turn for piano. This is followed by a second suite for a much later Bava film, *Baron Blood*. Once again, Baxter's work replaced an original score by Stelvio Cipriani deemed too bland for the ghastly proceedings. Here, the sound quality is excellent, and although given second billing, the score is superior to the previous suite. Baxter's use of brass, flute, piano and organ create a noteworthy souvenir of the equally strange film. The score's final phrases, depicting the horrific death of the Baron, are disturbingly touching. Last, but hardly least, are the priceless inclusion of reminiscences by the magnificently bewitching and legendary star of *Black Sunday*, Barbara Steele. Ms. Steele refers to the work of director Bava as "bold, baroque, and beautiful." Mr. Baxter's scores certainly compliment both these films admirably well. 4 -Michael O. Yaccarino

by LUKAS KENDALL

The assignments Jerry Goldsmith has been choosing lately don't necessarily result in more *Blue Max* or *Omen*-type scores, but Goldsmith's skill is such that his music is always appealing. *Matinee* (Varèse Sarabande VSD/C-5408, 10 tracks - 38:29) continues his association with director Joe Dante, and it's a fun and tender score with lots of thematic material, evocative of the film's setting with some nice *A Summer Place*-type rhythms—see page 7 for more info. *Love Field* (Varèse Sarabande VSD/C-5316, 9 tracks - 28:54) was an oft-delayed CD from Varèse, but the Michelle Pfeiffer vehicle of a film finally came out for Oscar consideration (and disappeared) a few months ago, allowing Varèse to issue this CD. It's a pleasant and listenable CD, with soft piano, flute, string and synthesizer passages contrasting with more dramatic, orchestral cues, rarely without the electronic instrumentation Goldsmith has skillfully been playing with ever since it was available. Overall, both scores continue Goldsmith's current excursion into gentle lyricism, *Matinee* with more variation. To be frank, some collectors won't be able to take more than fifteen seconds of these before popping in *The Omen* or *Alien* as an "antidote," but remember, films like this are probably an antidote for Goldsmith to all the mindless carnage he scored in the '70s and '80s. Packaging on both CDs is dreadfully skimpy (no notes), but Varèse will be Varèse.

Shadow of the Wolf (MAURICE JARRE, Milan 7313835634-2, 8 tracks - 49:10) is the newest effort from Maurice Jarre, for a film that has to do with Inuits (eskimos). The film, aka *Aguguk* (gesundheit), came and went, but Jarre's score returns him to the large orchestra and the interesting synth ensembles that has brought some of his best work in the past. As orchestrated by Christopher Palmer (who has a flair for bombast) the orchestral cues prove that Jarre, having written a number of new, memorable themes,



is still at the top of his game. The synth tracks, meanwhile, display that side of Jarre, though they tend to be less involving on disc than their orchestral counterparts. Everything coalesces in a grand finale with chorus, much like in *Enemy Mine*, making for quite an enjoyable CD overall. Two versions of the song "Always And Forever" close out the disc, one in English (2:33) and one in French (2:55)—the song is also by Jarre, and not out of place within the score's thematic material. What a concept!

Body of Evidence (GRAEME REVELL, RCA/Milan 0786366141-2, 11 tracks - 41:38) is a surprisingly listenable score, probably more so than the Madonna-thriller deserved. Revell has been Mr. Thriller for over a year, and his upcoming films include *The Crush* (*Fatal Attraction* with a teenage girl) and *Hear No Evil* (*Jennifer 8* but with the girl deaf, not blind). This score is a sultry, orchestral/synth effort with pop and jazz sensibilities. The cover advertises the inclusion of "the hit The Passion Theme by Warren Hill," which, a pleasant surprise, is not an out-of-place pop song but a jazzy, saxed-up instrumental track. Overall, Revell keeps something going throughout every track, and it makes for about as engaging a disc as a film like this could have—it's designed to appeal to modern audiences, but is not another ambient, unmelodic drone score. (Twenty bucks says the temp track for "The Fight" was from *Basic Instinct*.) It's actually quite appealing, and hardly as minimalist as Milan's packaging.

The Temp (FREDERIC TALGORN, Varese Sarabande VSD/C-5410, 21 tracks - 49:07) is a less-typical thriller entry, possibly the reason that so much of the music on this CD is not in the film itself—the track listing is peppered with asterisks, crosses and the like indicating "not in film," "different version in film," and so forth—Paramount is notorious for insisting on such notations. The score was recorded in Munich, with Ondes Martenot overdubs, appearing mostly on the not-in-film tracks, done in London. Apparently, someone saw the film, sensed an imminent bomb (which it was), and decided to have Talgorn replace all this music which didn't make shlock-thriller sense (the film is *Fatal Attraction* with a temporary office worker). A shame, since most of this unused music (nearly half the score) is a delight, the kind of uplifting, up tempo music of Williams with the rich, melodic sound of Delerue. An interesting thing about the score is that it's essentially a variation on a single, three note theme; that it never gets boring is to Talgorn's credit. I've only heard a few of his scores, but I'm convinced he's a composer to watch.

Luc Van de Ven's Prometheus label, originating from Belgium, has three new releases out, hardly high profile scores but ones nice to have. Sound quality is variable, no doubt the best that could be obtained. Packaging is nice, though as was pointed out in a review received too late for this issue, the cover design tends to crowd everything at the bottom and in the case of *The Key to Rebecca* apparently no stills from the show were available.

Bolero (PETER BERNSTEIN, Prometheus PCD 124, 23 tracks - 56:45) is from a 1984 Bo Derek bomb (Bo knows sexploitation!) and contains fragmented but energetic music from Elmer Bernstein's son, Peter. The only other work of his I've heard is for the Ewok TV movies of the mid-'80s (available on a Varese LP), but just between those and this CD I can identify a style—similar to Elmer's, naturally, but with his own licks. This CD contains around 25 minutes of music added to that of the old Varese LP, most of which are source cues containing a variety of exotic rhythms (Latin and Arabic, etc.)—dueling guitars, belly dancing-like music, and so forth. Ravel's *Bolero* is not on the CD, but Bernstein does do a nice take on it in the track "The Bolero Bolero." The Ondes Martenot, a spooky, wistful-sounding electronic instrument used to great effect by Elmer in *Ghostbusters* and *Slipstream*, is featured in many tracks, especially in the two tracks contributed by Elmer himself which amount to ten minutes. (Elmer is credited with supervising and conducting the score, so I would assume this was a training-ground project of sorts for Peter.) Prometheus' packaging does not have any liner notes, but does contain many color stills of Bo Derek demonstrating the kinds of everyday activities a woman can do while topless (her nipples are airbrushed off on the cover, though). Uh, anyway, this is another CD I had no idea what to expect from, and ended up liking a lot. While Peter Bernstein hasn't taken on many projects of late, under his father's guidance here he created an enjoyable score, light in spirit but not in instrumentation (not much to lose with the film, apparently), which plays very well on disc.

The Key to Rebecca (J.A.C. REDFORD, Prometheus PCD 123, 31 tracks - 72:26) is the second CD available of J.A.C. Redford's work, the first being *The Astronomers* (for a PBS TV series, Intrada MAF 7018D). Redford has done a wealth of television work (including six seasons of *St. Elsewhere*) and some films (*Newsies*, *Oliver & Company*, and others) and provided a rich, varied, fully orchestral score for this four hour, 1985 World War II spy thriller TV mini-series. Included is an uplifting march in the style of *Patton*, a number of exciting action cues as well as tender, reflective cues, some jazz/big band source music, and some Arabic-flavored cues. Percussion plays a prominent role throughout, adding a martial tone (but not overly so). It has a feel of being for television but also a feel of being epic, the latter outweighing the former; you can feel a plot unfolding throughout, with the Arabic-flavored action cues recalling the excitement and intrigue of *Raiders of the Lost Ark* as well as classic films of the '40s. Those who saw the mini-series should appreciate the music that much more. Packaging from Prometheus is solid, with notes on the film, score, and composer; a filmography of Redford is also included.

Also out from Prometheus is **The Philadelphia Experiment/Mother Lode** (KENNETH WANNBERG, Prometheus PCD 121, 24 tracks - 76:16), the former previously available on LP, the second not available at all. Wannberg may be better known as a music editor than a composer, as he began his music editing career working for Bernard Herrmann in 1959 and has worked for John Williams on the *Star Wars* films and more (this is documented in Scott Davis' liner notes). His music for *The Philadelphia Experiment* (1984), a sci-fi, time traveling film, is a competent, orchestral score resembling the work of Williams and Goldsmith, but lacking the lyrical essence of those composers; or perhaps Wannberg has his own lyrical essence which I haven't caught on to yet. There's ample thematic material and plenty of movement, however, with the occasional electronic effect being refreshingly course—some of the suspense and romantic material doesn't play that well on disc, but the action sequences do. *Mother Lode*, a 1982 Charlton Heston film about the search for a "mother lode" of gold in Canada, does feature a more lyrical score from Wannberg, the Scottish-flavored "Magee's Theme" being especially nice. The score compliments *The Philadelphia Experiment* quite nicely. Some may find this 76 minute CD introduction to Wannberg's work a tad uninvolved, but I have enormous respect for anyone who could score a film at all. That Wannberg is known mainly as a music editor and that composing is more like a secondary career is just about incredible.

Doug Fake's Intrada also has three new releases out, all nicely packaged and with liner notes. **Sahara** (ENNIO MORRICONE, Intrada MAF 7047D, 20 tracks - 64:53) is the first CD of the fine 1983 Morricone score, a new remastering and resequencing of the music previously available on LP along with previously unreleased cues. The score, for a Brooke Shields film about a woman on a car race in Africa in 1928, is a thematic and orchestral one, with a lovely main theme, which comes up many times on the CD, including a vocal version at the end. Morricone has also written some source music and humorous cues evocative of the '20s; British-flavored marches; dissonant, atmospheric music; and exciting action music,

often evoking the exotic setting of the film. Morricone is an institution within himself, and one which I am not that familiar with, but from what I can tell he doesn't just write themes, he writes cues, and then rearranges and alters these cues as necessary to score the film. Perhaps that's how he's been able to crank out as many scores as he has over the past 30+ years.

Leprechaun (KEVIN KINER, Intrada MAF 7050D, 16 tracks - 57:09) is a new, quirky horror score by Kevin Kiner, previously of the *Superboy* TV series. The main theme, often carried on a piccolo to give an Irish slant, is memorable, representing the mischievous (and dangerous) title character. The score is primarily orchestral, but with some synth passages and effects; such passages and synthesized instruments are less effective than their live counterparts, but budgets are budgets. For the most part, Kiner weaves a successful web of colors of the cat-and-mouse variety, which is unfortunately a variety that rarely plays well apart from picture, despite the fact that the music is in frequent motion. There's not quite enough here to sustain an hour's interest, but the main theme is quite catchy, and I look forward to seeing what else Kiner is capable of.

Trusting Beatrice/Cold Heaven (STANLEY MYERS, Intrada MAF 7048D, 11 tracks - 52:35) brings to disc some work of British composer Stanley Myers (*The Deer Hunter*, *The Witches*, *Sarafina*) who frequently worked with Hans Zimmer in mid-'80s. *Trusting Beatrice* (1992) is a jazz/new age small ensemble score presented in 19 minutes on disc as ten "moods"—Jolly, Moody, Loving, Personal, etc. Enjoyable Parisian-flavored music acts as bookends for the more diverse "moods" within. It's a short and enjoyable (if slightly ineffectual) score on disc, with modern

sensibilities. *Cold Heaven* (1992), meanwhile, is a more serious work, running in a single, 33 minute track on CD. Intrada's press material describes this as a large scale, symphonic score, which isn't quite accurate. There is some nice orchestral work, particularly at the end, but there are also a fair amount of minimalist passages which include live instruments but are centered around a drone. Other passages feature lone piano or guitar and are not over a drone, but are still atmospheric and minimalist. This isn't to put the work down, but I would assume many collectors haven't seen these movies, and might feel burned if they bought this disc expecting *Rambo*. Overall, however, *Cold Heaven* is a rich and engaging work overall; it's on the slow side, but like *Mother Lode*, it's an emotional and evocative "night game" of a doubleheader CD.

Finally, **Rich in Love** (GEORGES DELERUE, Varese Sarabande VSD/C-5370, 16 tracks - 27:54) is the last score by Georges Delerue, a tremendously gifted composer who suffered a stroke after recording this score. The CD contains liner notes from director Bruce Beresford and Varese's Bob Townson paying tribute to him. This score is a rich and pleasant one, recorded, incidentally, on the same stage where Herrmann recorded his last score, *Taxi Driver* (the curse of Warner Bros. Scoring Stage 1). *Rich in Love* is not to Delerue's body of work what *Taxi Driver* is to Herrmann's, but it shows his talent for writing beautiful melodies with simple but rich orchestrations. If anything, it's disturbing to listen to such mellifluous music for a project which, for all we know, is what killed the man.

This returns my need-to-review stack of CDs to a comfortable level. May you all make wise purchases, and go on to make many more.

THOUGHTS ON THE MUSIC OF STAR TREK

or: An Open Letter to Rick Berman; or: Excising My Personal Demons

or: If You Hate Star Trek, Don't Worry, There Are Many Other Good Articles This Issue

Editorial by LUKAS KENDALL

Having just received the new **Star Trek: Deep Space Nine** CD from GNP/Crescendo (GNP/C-8034, 18 tracks - 52:34), and seeing as how I can pontificate as much as I want in my own magazine, I felt like doing just that on the music of *Star Trek: The Next Generation* and *Deep Space Nine*. As has been raved into the ground by now, the music turned in by Dennis McCarthy and Jay Chattaway on those shows is the way it is because that's what the producers want. If left to their own devices, McCarthy and Chattaway could blow us away week after week, as McCarthy did during the Bob Justman-produced first season and Chattaway did on his first score, for third season's "Tin Man," when he didn't know any better. Since then, the hatchet has fallen on most of what used to be associated with *Star Trek*—adventurous themes, rich, distinct orchestration (with now taboo instruments like harps and drums), bombastic action material... it's too painful to go on.

This should not be inferred that McCarthy and Chattaway are incapable of writing such material, or that any of this article's critical tone is coming from them. *Star Trek* is one of the best gigs around, and McCarthy and Chattaway should be applauded for making the best out of a potentially disastrous situation. An unbelievable amount of care and attention is put into their scores, and as their job is to underscore the episodes' action within the guidelines set forth by their employers (or join Ron Jones as an ex-*Star Trek* composer) they have fulfilled their job description to the fullest.

To take a brief look at the history of the music of *Star Trek: The Next Generation*, in the first two seasons, Dennis McCarthy and Ron Jones provided great, upfront *Star Trek* scores as they should be; they were mighty derivative, often attached to lousy episodes, but at the least, they were always *audible*. Seasons three and four, the series' best, continued a trend for McCarthy begun with first season's "Conspiracy" of the more textural, ambient and nonthematic music that executive producer Rick Berman likes; Jones was able to get around this by basically ignoring his instructions, and it's a wonder he survived on the show as long as he did (he was finally let go near the end of season four). Consequently, there is a striking difference between McCarthy's scores and Jones' for these episodes, especially after McCarthy got in one last strike with his sensational "Yesterday's Enterprise" halfway through season three. For a Jones week, there would be an active, thematic score, heavy on the elec-

tronics, and then for a McCarthy week, there would be an effective but, *thematically speaking*, unmemorable score—you couldn't come out of it humming any cool electronic sequences because there weren't any. What gives? It was McCarthy following the rules all along—don't use your Picard theme, don't use the Klingon theme, don't use electronic percussion, don't be excessively melodic, etc. It was Jones getting all the acclaim, as well he should be acclaimed—his approach was right for the show, and he did some great stuff.

Once Jones was out of the picture and Jay Chattaway brought in full-time (he had previously done the fantastic "Tin Man" and three other fill-in scores), the producers had their way. As one who watched my VHS tape of "Tin Man" over and over just for the music, it was deeply uncomfortable to see Chattaway alter his approach from his initial, intuitive one which was so right for the show into the nonthematic and sustained one the producers are paying him for. His current scores utilize the same ambient, nonthematic approach that McCarthy developed to please the producers, but there is a difference. McCarthy, a TV veteran seemingly capable of *everything*, achieves the new *Trek* aesthetic by writing ambient, texture-oriented blocks of sound, weaved in a complex way so as to create rich sonorities, but almost random melodies which do not stick out. Chattaway, however, seems by nature more of a thematic writer, a tune writer, and over his years in action pictures and the like (*Missing in Action*, *Red Scorpion*) has developed a distinct thematic style. Therefore, in order to write the nonthematic music the producers want, he seemingly alters his style by slowing it down, sustaining the various chords, and never allowing his progressions to reach the climaxes they so much want to go to. He's slipped some great stuff in on his *Trek* tenure so far (in the episodes "Darmok," "Power Play," "The Inner Light," "A Fistful of Datas," and others) but his work has a feel of being *compromised*, as does McCarthy's. No matter how much cool stuff they sneak in (and get told never to do again), it's still in the producers' mold, which is infuriating considering what the composers can really do. That's basically where things stand today.

Considering what we all know about the music of *Star Trek*, the producers have clearly demonstrated attentiveness beyond the call of duty. The composers know what not to do, but still, at least one producer oversees the scoring sessions and scrutinizes every single cue. Then, the cues are scrutinized once again at the dub, and sections of the orchestra can actually be

removed if they give Peter Lauritsen a seizure. What these guys really want is a minimalist, synthesizer drone score—they have shown distaste for anything resembling active, traditional orchestral music, and they're not big on solo instruments, except in special circumstances. Having the budget and sensing the need to appear high class, however, they insist on a traditional, orchestral sound (heavy on strings and French horns). Herein lies the problem. When the producers really like something McCarthy or Chattaway has delivered, it's more often than not because they delivered the equivalent of an *orchestral* drone score. Looking at McCarthy's work on this new *Deep Space Nine* CD, one can see that even in the active parts, there is often a constant drone, a sustain, usually synthesizers mixed with strings. It's not held for two minutes at a time or anything, and there's a lot of internal movement (not that you can hear it on TV), but it does thicken the music's feel significantly. (Again, this isn't to criticize McCarthy—he's delivering what the producers want, and that's his job. This isn't to say that what he's delivering is bad, either—it provides some wonderful textures and orchestral colors. It sure as hell is not how I'd have Dennis McCarthy score *Star Trek*, that's all.)

Due to the very nature of drone scoring, however, McCarthy's work tends to get buried under the show's all-important sound effects, which happened to an extreme with this DS9 pilot score. McCarthy's work is sustain-oriented—he's building walls of sound, with sustains or drones as anchors. Since McCarthy apparently accepts (whereas Jones did not) that the producers like to feature sound effects and not music when something "big" happens, his music is tailor-made to have sound effects added on top. It's a whole new aesthetic, actually—listening to the "Wolf 359" action cue on the DS9 CD, where in the flashback that opens the series a Borg ship is blowing up a Federation fleet, one can tell where the explosions go. The music builds and builds... and then drops back and holds. In this respect, in order to appreciate the intriguing layers of orchestral sound that McCarthy has written, it's essential to hear the music on the CD. Paradoxically, however, the music is in a way incomplete on CD—McCarthy has written underneath dialogue and sound effects so completely that those effects almost become his melodic lines.

To speak specifically of the DS9 CD for a moment, it does contain some of McCarthy's best work for *Trek* since the Bob Justman days, and it is far, far more than

a minimalist synthesizer drone score. It is built on the same texture-oriented principles, but McCarthy interjects emotion, energy, and musical activity into that style which rarely comes through on TV, as well as his own innovative, trademark colors. If you liked his ST: TNG Volume 3 CD from Crescendo, you'll like this as well; also, there are some terrific action sequences here, not quite with the edge of McCarthy's V scores (that would be taboo), but as rhythmic as any of his music for the TNG episode "Yesterday's Enterprise" (on the aforementioned TNG CD). This CD also contains, naturally, his *Deep Space Nine* main title theme, a heroic, yet reserved and stately fanfare that is a departure from the Jerry Goldsmith march used in the TNG main title (incidentally, the first four notes of the DS9 theme are the same as that of Goldsmith's theme, which keeps it sounding *Star Trek*, so to speak). The theme is so far the only recurring motif for DS9 that the producers like to have used. The CD also contains the two tracks on the recently released DS9 single from Crescendo (GNPD 1401, 2 tracks - 7:54), which McCarthy recorded with some session players specifically for Crescendo. Those two tracks are an extended version of the main title, adding a slow drum beat and an electric guitar solo, and a nice new age version of the "Passage Terminated" cue from the pilot score. Packaging on the DS9 CD is superb—too fannish, perhaps, but that's just catering to the audience. It features color stills, liner notes, and a picture of the wormhole

from the show on the disc itself, courtesy of Crescendo's Mark Banning. The score was all but inaudible in the episode, but the CD reveals everything McCarthy was getting at underneath the silly space explosions.

If it's not obvious by now, however, I completely disagree with this approach to scoring *Star Trek*. (Producers, listen up!) It's great for many episodes, like "Conspiracy," for example, but not every week. McCarthy and Chattaway have done some great stuff using the textural approach—McCarthy gets an Emmy or Emmy nomination every year, and Chattaway has more than enough great stuff to fill a ST:TNG Volume Four CD—but in many instances it has undercut shows that should be classics. On the Robin Hood show, for example ("Q-Pid"), the producers chickened out and didn't let McCarthy do any Erich Wolfgang Korngold, which he certainly could have done. Or just recently, on the *Die Hard* show ("Starship Mine"), I'm sure Chattaway could have done a kick-ass score from start to finish, but he was limited only to a little bit of ass-kicking. (I don't blame him for not going further, either—it would have been wonderful, but not worth getting fired for!) He did get to do a Spaghetti Western score for "A Fistful of Datas" which was great.

To be fair, the producers have a hit show, and I don't blame them for milking all the success from it they can get. People are going to watch *Star Trek* whether it's

scored with an orchestra or a kazoo. These guys—Rick Berman and Peter Lauritson, and to a lesser extent Wendy Neuss—are *terrified* of music! (Witness the almost complete lack of source music on the show—TNG and DS9 feature the only two bars in the universe where there isn't music playing. They're quieter than libraries!) I know what they're terrified of, too—they're afraid of music being "bigger" than the show, and making it seem silly or unsophisticated, as in the old show where Spock would use the Vulcan neck-pinch and the music editor would put a Fred Steiner sting on it. Hey, that was the aesthetic back then. But now, this new show cannot be laughable. Because so much of it is—let's face it, some of these episodes are utterly banal—the producers cannot take the risk of making their creation seem like a joke. To that, I challenge them: If you, Rick Berman and Peter Lauritson, really feel that some of your shows are television at its finest, you will take the risk of putting powerful music on it. Otherwise, it's a sad commentary on your own creation.

Star Trek Executive Producer Rick Berman can no doubt be written to at Paramount Pictures, 5555 Melrose Ave, Los Angeles CA 90038. Your letters will probably be ignored, but write anyway.

MAIL BAG - Letters from readers

Despite several valiant attempts to change the subject, reader letters continue to focus on the topic of writing soundtrack reviews, which, I think, speaks to a larger concern of fan and collector mentality. By all means, send your letters in today to either Lukas Kendall or Andy Dursin; please make it clear if your letter is meant for publication, as sometimes it's hard to tell. At this point, we've had enough "I agree" or "I disagree" letters; original thinking is encouraged. Also, while most everything received is printed, please try to keep your letters under novel-length, and from looking as incoherent as something you might have scribbled on toilet paper while on the john.

...I enjoyed the giant Feb/March issue of FSM very much and read and re-read all of the articles several times. The article by Olivier Roth on Vangelis provoked a fine memory which illustrates how soundtracks can intersect in our everyday lives. The composer and FSM readers might like to know that Vangelis' complete soundtrack to *Chariots of Fire* was repeatedly broadcast before thousands present at the dedication of the Vietnam Memorial in Washington, D.C. in November, 1982. It has been used there on many occasions since then, most recently at the 10 year anniversary of The Wall in November, 1992. The score to that film has provided a fitting backdrop of hushed reverence and uplifted spirits to all present on such occasions, though I doubt many knew what they were hearing at the time. For film score critics who complain that such music cannot survive apart from the film, I wish they could be present on such occasions and hear the favorable comments on the appropriateness of this music on that hallowed ground.

Mike Murray
Manlius, New York

...I certainly agree with the "Big Bone to Pick" article in FSM 30/31 concerning *Aladdin* and the Oscars. I'm very upset that the scores to *Last of the Mohicans* and *Far and Away* were ignored for another kiddie song score. I've seen both of the above films, and the music is ideally suited to every frame. I have heard the music and songs from *Aladdin* played repeatedly over the TV and radio to the point of nausea.

Aladdin is nowhere in the caliber of the other two film scores, and it doesn't belong in the league of the other Oscar nominees. I just can't understand how members of the Academy with a modicum of intelligence could ignore two of the best scores in recent years. Enough already! *Aladdin* isn't dramatic underscoring. It belongs in an entirely different category.

Last of the Mohicans, Far and Away, Christopher Columbus: The Discovery, Bram Stoker's Dracula, Alien—and the other Oscar nominees—that's dramatic underscoring, not a bunch of kiddie songs. But what can you expect from the crowd who ignored Michael Kamen's rousing score for *Robin Hood: Prince of Thieves* and John Williams' beautiful song "Somewhere in My Memory" and went ape over *Beauty and the Beast*.

If you're looking for Arabic and Middle Eastern scores, try Steiner's *Garden of Allah* (available on laserdisc), Cordell's *Khartoum*, Rózsa's superb *Thief of Bagdad*, Golden Voyage of *Sinbad*, and Valley of the Kings, Jarre's *Lawrence of Arabia* and Mohammed, Messenger of God, or Alfred Newman and Bernard Herrmann's superb *The Egyptian*.

I don't care how many kiddie song scores come along, they will never, ever stand the test of time like the classic music to *Gone With the Wind*, *Ben-Hur*, *The Robe*, and all the other great film scores written over the years. Mr. Menken doesn't belong in the same league of such greats as Rózsa, Newman, Steiner, Williams, Goldsmith, Barry, the late great Georges Delerue and others too numerous to mention.

In another few months another kiddie song score will no doubt emerge that everyone will go bonkers for, and *Aladdin* will be forgotten. I wouldn't have been at all surprised if *Newsies* had been nominated also for best score. Those "idiots" you refer to in your article, Mr. Kendall, who vote the way they do, should be strapped in a chair and forced to listen to "Achy, Breaky Heart" day and night until they beg to be shot!

Oh, well, at least *Basic Instinct* was nominated.

Ronald Mosteller
Vale, North Carolina

In the year 2033, soundtrack collectors hope that by altering the future, they can right nearly 50 years of Academy Award injustices:



...It has often been said that "music is the voice of a film." And it's become quite obvious that the people at *Star Trek: The Next Generation* have had a sore throat for a long time now. Ever since the firing of composer Ron Jones late fourth season, the show has lost much of its emotional impact. The music of regular composers Dennis McCarthy and Jay Chattaway has become downright dull, depressing, boring, and at times, annoying. But these gentlemen should not be blamed one bit. It is the producers' fault for the lackluster music. The producers (Wendy Neuss and Peter Lauritson) are the ones in charge when it comes to the show's stale music guidelines. And those guidelines suck!

I asked Wendy Neuss at a convention why Ron Jones was fired and she replied that his approach was wrong for the show. What approach is that? The approach that has themes and melodies that heighten the emotions and action of

the show? Ron's music set a new standard. He was able to capture the essence of *Star Trek* with highly active rhythms and tempos, bombastic action music, and otherworldly synthesizer music that flourished in emotions. Dennis McCarthy and Jay Chattaway are musicians fully capable of doing the same, but their artistry is being tied down by horrible guidelines.

Star Trek: The Next Generation has had its two worst seasons back to back, seasons five and six. And these were the only seasons devoid of Ron Jones' music. Coincidence? There was one episode during the 6th season which stood out musically, "Face of the Enemy." It stood out because it wasn't scored by Chattaway or McCarthy, but by guest scorer Don Davis, who breathed new life into the show with a unique score. But alas, the producers weren't happy with it, so there goes another composer who could have greatly contributed to *Star Trek*.

I was surprised to hear Jay Chattaway say "if the music sticks out, it's not part of the *Star Trek* show." I disagree. *Star Trek's* music has always stuck out. From the original series to the movies to *The Next Generation*, the music has been pretty recognizable. Music isn't the only reason to blame for the show's downfall, many things (poor writing, dull cinematography, numerous production people going over to *Deep Space Nine*) have contributed. I implore people to write to Paramount demanding better music. I would also like to implore the producers to stop the whispering and return the so desperately needed "voice" to *Star Trek: The Next Generation*.

Dan Ward
Woodinville, Washington

...Not to beat a topic to death, but I wholeheartedly agree with the letter written by Mirosław Lipinski in your Feb/Mar '93 issue. I was stunned by the original reader response to the previous intimidating letter written by Douglass Fake commanding us (which is what I believe he was trying to do) not to criticize any soundtracks released by his or any other company.

Without getting into the Constitutional issues Mr. Fake raises, suffice it to say that there still is a First Amendment and

thank goodness we still do have something called "Freedom of Speech." When I pay \$20 to see a basketball game, I feel that gives me the right to boo when a player puts forth a bad effort and cheer should he make an exceptional play. Likewise, when I am paying \$15 and up to purchase CDs, sometimes without even having the opportunity to hear them (unless, of course, I had the time and opportunity to see and hear every movie out there), I believe that gives me the right to state my opinion on how disappointed or delighted I was to purchase this CD. It's that First Amendment thing again. Mr. Fake can choose to listen or not to my opinion, but he certainly has no right to dictate what I can say.

In addition, while I certainly do appreciate the efforts of everybody involved in this business who have taken the time to release current soundtracks and re-release older classics, I would remind Mr. Fake that this is a business, and like any other business, it is supported by the public Mr. Fake so nonchalantly criticizes. I doubt any one of these businesses (including Mr. Fake's) would keep releasing soundtracks if there was no profit to be made. My point is that when I purchase any type of product, I do not need to be told by the seller that I should just keep my mouth shut if I am disappointed in the item I purchased. It doesn't work in real life and it doesn't work here either.

Glenn Baker
Norcross, Georgia

...I have nothing but the utmost respect for the work of Christopher Young, John Scott, and Douglass Fake. But their arguments against negative reviews in *FSM*, though not without merit, often seem to miss the point.

As a television writer, I think my professional struggles are in many ways analogous to those of the film composer. I bring what I can to the material (often, quite a bit), but my creative freedom goes only so far, restricted by producers, studio execs, the form itself, etc. The final result can be painful for me to watch, inferior (in my opinion) to what I had envisioned. Now I'd love the American Viewing Public to arise and exclaim in unison "What a better show this could have been had everybody only listened to Mike!" But I can hardly expect that when the *show itself* is a waste of their time. I can't ask them to watch a lousy show just because it's not my fault.

And by the same token, I can't praise what I consider a lousy album simply because it's not the composer's fault.

As listeners, we're rarely privy to how something came about. All we know is that it did. And that's what we're critiquing. Can you imagine a reviewer saying "This CD is lousy, but buy it anyway because the composer *wanted* to do something much better"? I am eternally grateful to Mr. Fake for so many of the scores he has captured on disc. But among Intrada's fifty-something mostly terrific CDs, there are a couple that just make my skin crawl. And while good intentions and hard work are noble virtues worthy of our support and gratitude, neither makes a bad album good, or worth our money.

Do tastes vary? Of course! But criticism is inherently a subjective discipline. Granted, it should be well-reasoned, but analytical thinking will only take a reviewer so far—after all, we're gauging

emotional responses. And while throwing around improper musical terms is a good way to look foolish (which accounts for my reluctance to contribute reviews), one needn't be fluent in all aspects of music to hold a legitimate opinion. (Watching my show recently, a clearly unamused friend pointed out by way of apology that she was not a professional writer, and so couldn't properly judge my work. But the show is hardly aimed at other writers, much as I'd hope they'd respect it. It's supposed to entertain an audience!) Of course, professional opinions in *FSM* would be wonderful. I'd love to know what Young, Scott, and Chattaway think of their peers' work. Diplomacy would surely prevent them from slamming their colleagues, but I for one would be fascinated to read about some of their favorite scores, and why.

Sure, we'll all disagree with some reviews. How could we not? But to stifle all criticism to avoid "incorrect" opinion is silly, useless, and a bit dangerous. Granted, the absence of any more reviews of the *Mr. Baseball* CD is unlikely to imperil society as we know it, but why set the precedent? Why turn a budding forum for serious discussion of an overlooked art form into a fawning fanzine? We all have the right to our opinions—and the right to *change* our opinions. Art, in any form, must be constantly rejudged (but without ignoring its historical context).

Yes, a film composer's duties first and foremost are to the film itself. But we're reviewing albums, a very different animal. Scores can work on film but not on album, and vice versa. *Terminator 2* worked well enough for the film, but I find it a chore to listen to apart from it. Conversely, I love the *Hook* CD, but found the score overbearing and preachy in the film. (I don't blame John Williams—he was scoring adventure and emotion conspicuously absent from the film.) Judging them as film scores, I would rate the former highly and the latter badly. But judging them as albums, my ratings would be quite the opposite. Of course, some scores work in both arenas, and many in neither.

Perhaps a separate *FSM* section could be set up—reviews of *scores*, not *albums*. This would be more academic and less practical—a scholarly argument rather than a buyer's guide. With only two publications devoted to soundtracks, they both have to be *People*, *Consumer Reports*, and *Film Comment* all rolled into one. But a score section would be equally thorny, what with the vagaries of sound mixes, music editing, misused cues, misguided directorial input, etc. As Mr. Young points out, none of this stuff exists in a vacuum.

But I do hope some good comes from Fake's letter. Before you slam an album, listen to it again. Listen several more times. You owe the composer (and producer) that. And as Young says, be compassionate. Don't use a put-down, no matter how clever, unless it's *completely* earned. And even then, try to avoid it. Why make it personal? I don't think any of us is proud of *everything* we do. Sometimes things just don't come out as well as we'd hoped, even under ideal circumstances. Usually, we're all too well aware of that ourselves, and hardly need to be personally slammed for it.

Yes, as reviewers-as-consumer-reporters, part of the job is to warn others

of unworthy albums. But another part—the more rewarding part, I think—is to alert others to gems they might otherwise overlook. That's how I first discovered Young (through *Hellraiser*) and Scott (though *The Shooting Party*), and I'm grateful to the reviewers who turned me on to these terrific but relatively low-profile composers. Most readers of this magazine will be familiar with the latest Goldsmith or Williams or Horner score before any reviews appear on these pages. But singling out unheralded excellence will not only let others in on the enjoyment—it *just might* get the composer noticed and improve the state of film scores (just a bit) for everyone. Wouldn't that be nice?

Michael Schiff
Hollywood, California

...A bunch of people only have a claim to fame by listening to a stereo with a film soundtrack playing and immediately thinking themselves experts in reviewing and understanding the importance of music in film. In fact these people forget this every time they put pen to paper as they assume this music was written for the sole purpose of playing on a CD player. Its only purpose was to play as a part of the film it was written for. The CD is simply a bonus and considering the amount of complaints that come from so-called soundtrack collectors on why a certain film score is not available on CD (and it will happen with *The Vanishing*, soon) you would think we would be grateful for the amount that are available to choose from and I do mean choose as it seems we are forced to listen to every score that's written, according to the reviewers. The only way a film score should be reviewed is in the context of the film itself. That's the way The Goldsmith Society reviews a new Goldsmith work. The article covers the film and its story and discusses the music as it happens. This gives the score a fair review and shows its plus points and its minus points.

I am still amazed at the people who still write stupid reviews about *Medicine Man* and *Mr. Baseball*. My answer to them is to go and see the films. If the scores work they are good scores—end of story. Just because *Mr. Baseball* does not sound like *Under Fire* or *Star Trek* is it a bad score? Of course not. I remember receiving a letter from an Australian who had bought *Twilight's Last Gleaming* and commented on how it did not sound like *A Patch of Blue* and therefore was inferior! Can we imagine the scene: The night of the American Army attempting to assault a nuclear silo, with the beat thudding music from *A Patch of Blue* playing in the background—sound appropriate or what!

Jason Needs
Glos., England

...I was very pleased with the response to my first letter to an editor. A lot of feedback, comments positive and negative, related conversation. It is healthy to get dialogue such as this going around. I especially want to thank Lukas for providing the forum, and a first rate publication at that! Not just album reviews, Lukas is also giving us articles, interviews, interesting trivia, humor. Bravo, Lukas!

I do have some comments to add in retrospect and then I will happily bow out of the spotlight on this issue for a while.

Most of the feedback pertained to my letter, and comments both negative and

positive stuck with the content contained therein. Then there were letters by Robert Nelson and, particularly, Miroslaw Lipinski that were aimed below my belt. I will respond. In the case of Mr. Nelson it just adds credibility to what I spoke of. Enough said on him. To Mr. Lipinski there is more.

To your comment that a reviewer should feel free to "use whatever means necessary to present an honest opinion" I say bullbleep! Join the program; reviewers have responsibilities too. In response to your desire to have the poor scores banished (your own words) I say bullbleep again! Who decides what goes? You? God help us.

It appears that without some reviewer actually standing over your head telling you what to buy you are totally incapacitated. Can't make up your own mind what to listen to, Mr. Lipinski? Find another hobby.

Reviewers can provide valuable channels with which one can make purchasing decisions. Couple that with common sense, a degree of personal taste and one can find a number of rewarding scores, catering to all musical whims. Protecting you from "crap" is not what it is all about, Mr. Lipinski. Christopher Young put it all together very well in his own letter and you might attempt to read it. This business has purposes that go far beyond your own needs. While I do understand your interest in getting "vibrant" reviews most of your letter is made up gratuitous personal attacks on me and anyone else who happens to disagree with you. This makes it very difficult to see any real point to your letter.

Reviewers need to approach their comments with a degree of responsibility, to actually critique the album, the music as it functions first in a film, and the rest. If the composers and producers of the music are supposed to be meeting the many demands of the listeners, by providing particular packaging needs, liner notes, certain cues, perfect spines and everything else, then reviewers have a responsibility to do some research, learn something about the music they are trying to persuade or dissuade everyone else from listening to. Period.

I do applaud those reviewers who have made contributions to responsible journalism whether they be professional or not. It is a service to us at all levels of this business to get real information out to listeners, to find both negative and positive material for consumption here, to enrich personal libraries of film music, and to better understand its reasons for being (to serve the needs of the picture) and the intangible but tremendous rewards often brought to listeners. To Randall Larson and Lukas Kendall and Didier Deutsch and a whole bunch of others I say keep up the good work. And a special thank you to Mr. Wallace for writing us here at Intrada and getting some intelligent dialog going on the subject.

To Mr. Lipinski, I say bullbleep and more bullbleep.

Now if no one objects I would like to take my cheery behind out of here and work on our latest from James Horner. Thank you.

Douglass C. Fake
Intrada
San Francisco, California